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VUEWEEKLY

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The civil-rights crusader,
former communist and
one-time Black Panther
comes to Edmonton
[MALCOLM AZANIA / 15]

ANGELA DAVIS

THEATRE: *THE
BLUE LIGHT* / 26

FILM: SIXTIES
SAMURAI CLASSICS / 31

MUSIC: EX-STRANGLER
HUGH CORNWELL / 38



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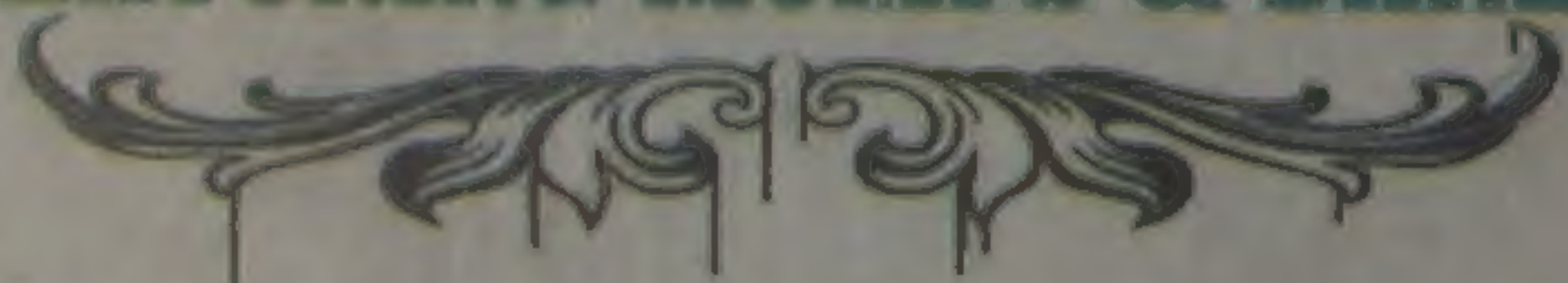
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VUE
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SON VOLT

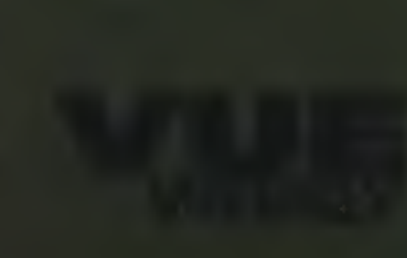
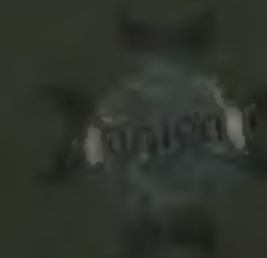
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Spot the typo!

We're not especially good spellers, as some of you are fond of pointing out, so we can pretty much guarantee that there's a typo, grammatical error or some other boo-boo in this issue. The first several people (we're pretty arbitrary) to send an e-mail to dan@vueweekly.com detailing such a find win their pick from the astoundingly horrible pile of CDs in our offices. At last count, we had about 300 discs.

Last week, Alex Chu caught "lesbuan" in the Three Dollar Bill column and Aiden Hawnt noted that "earned him" would have made way more sense than "him earned" in our review of the film *Tsotsi*.

both ANGRY FLOWER

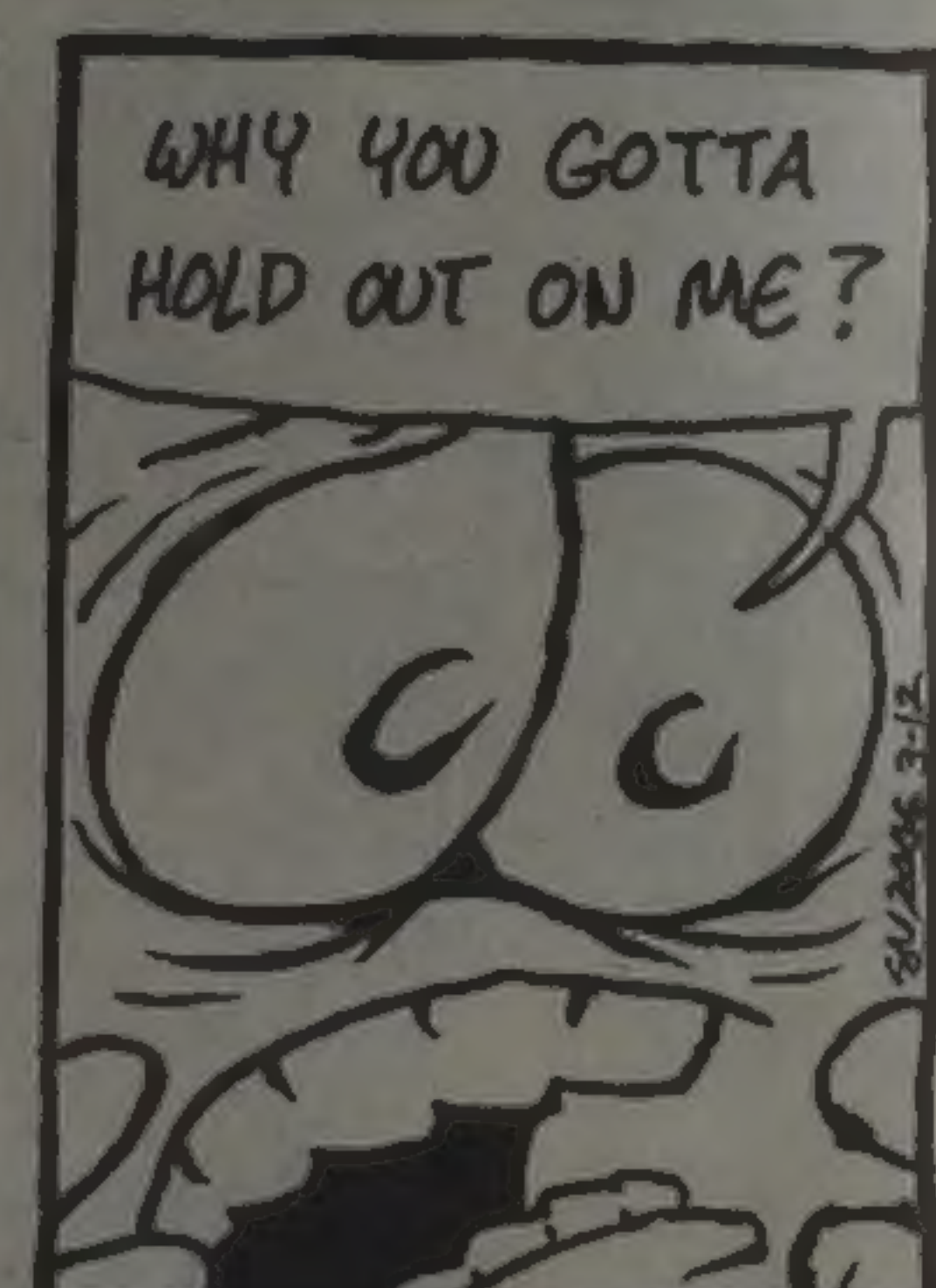
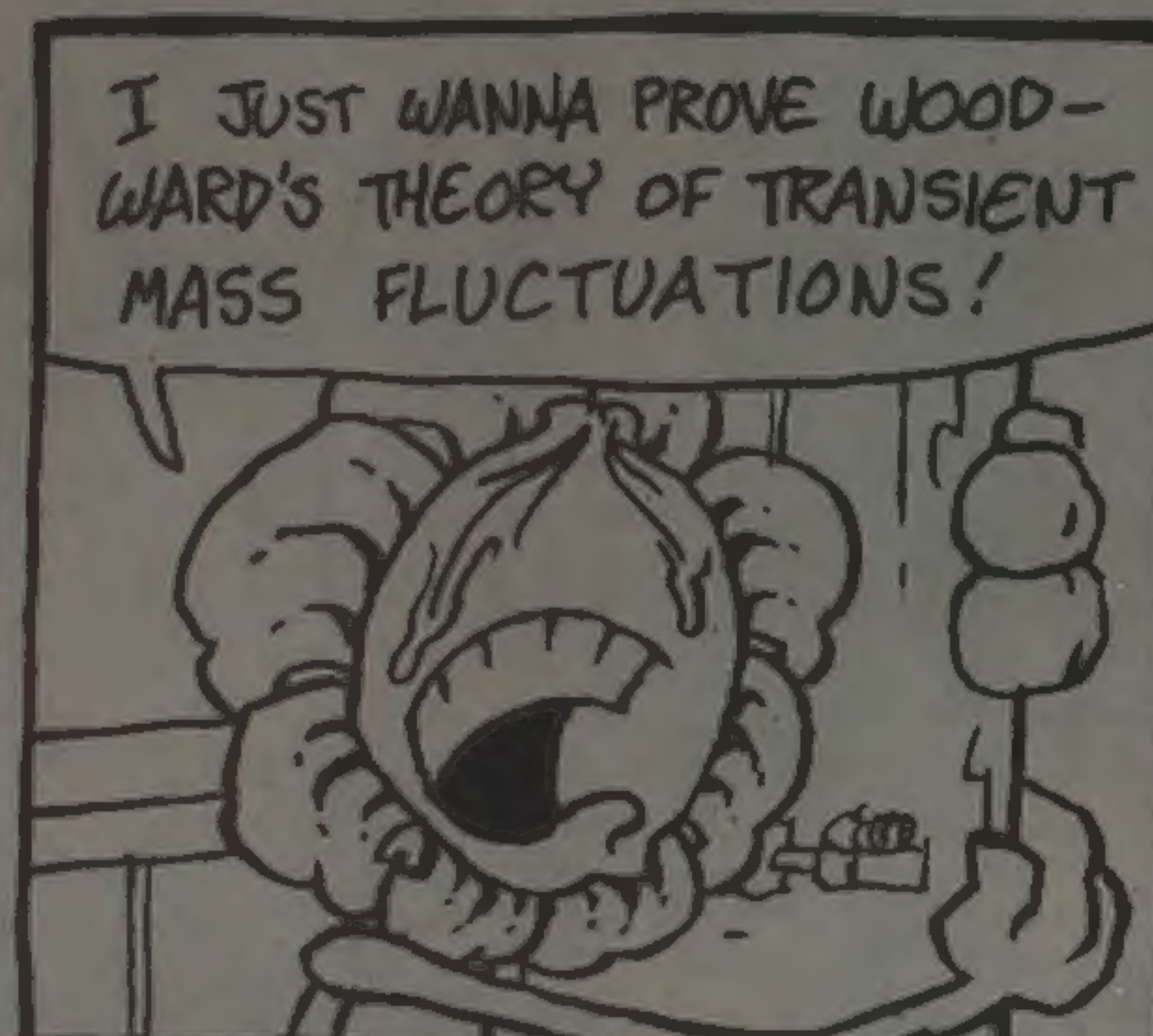
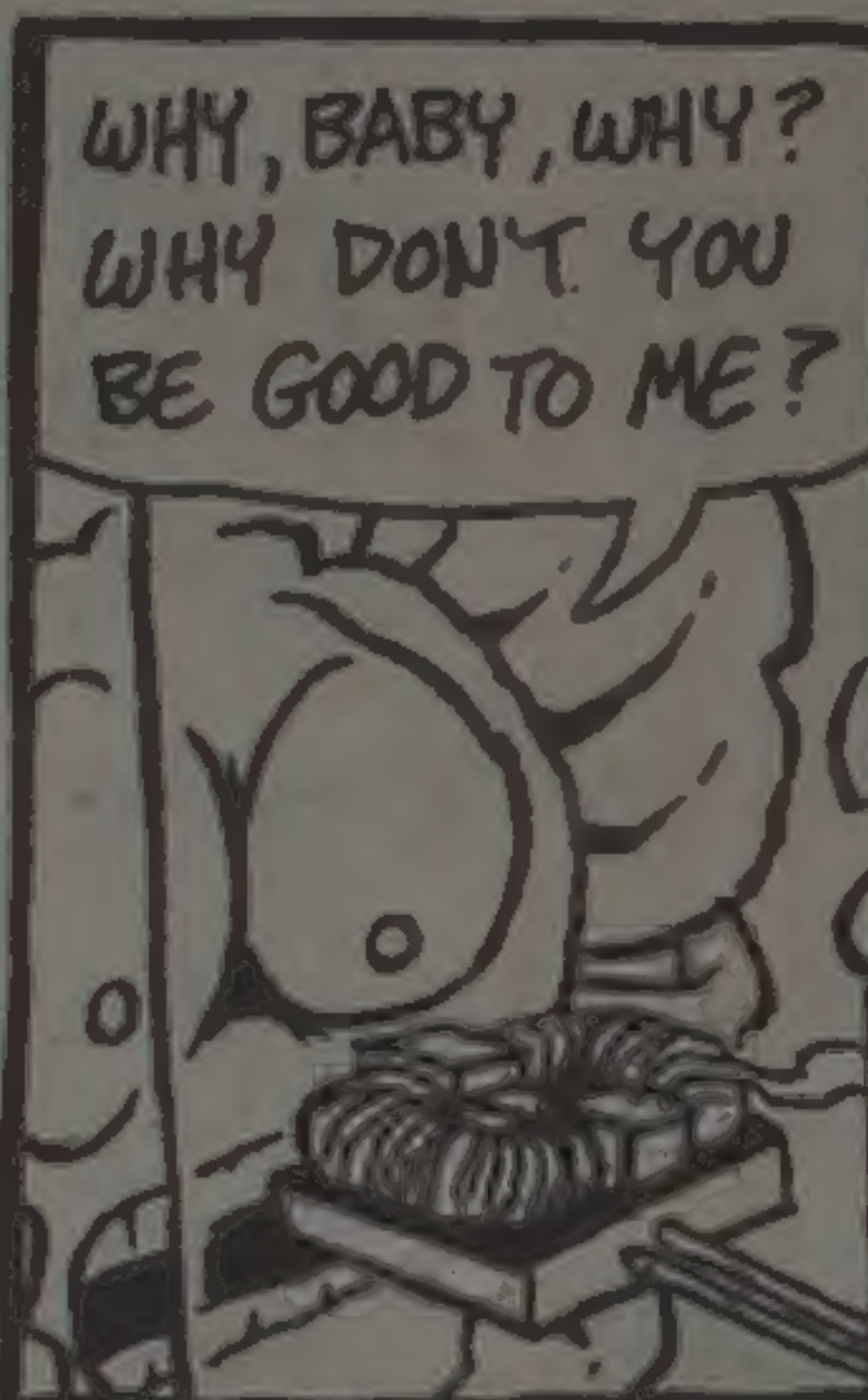
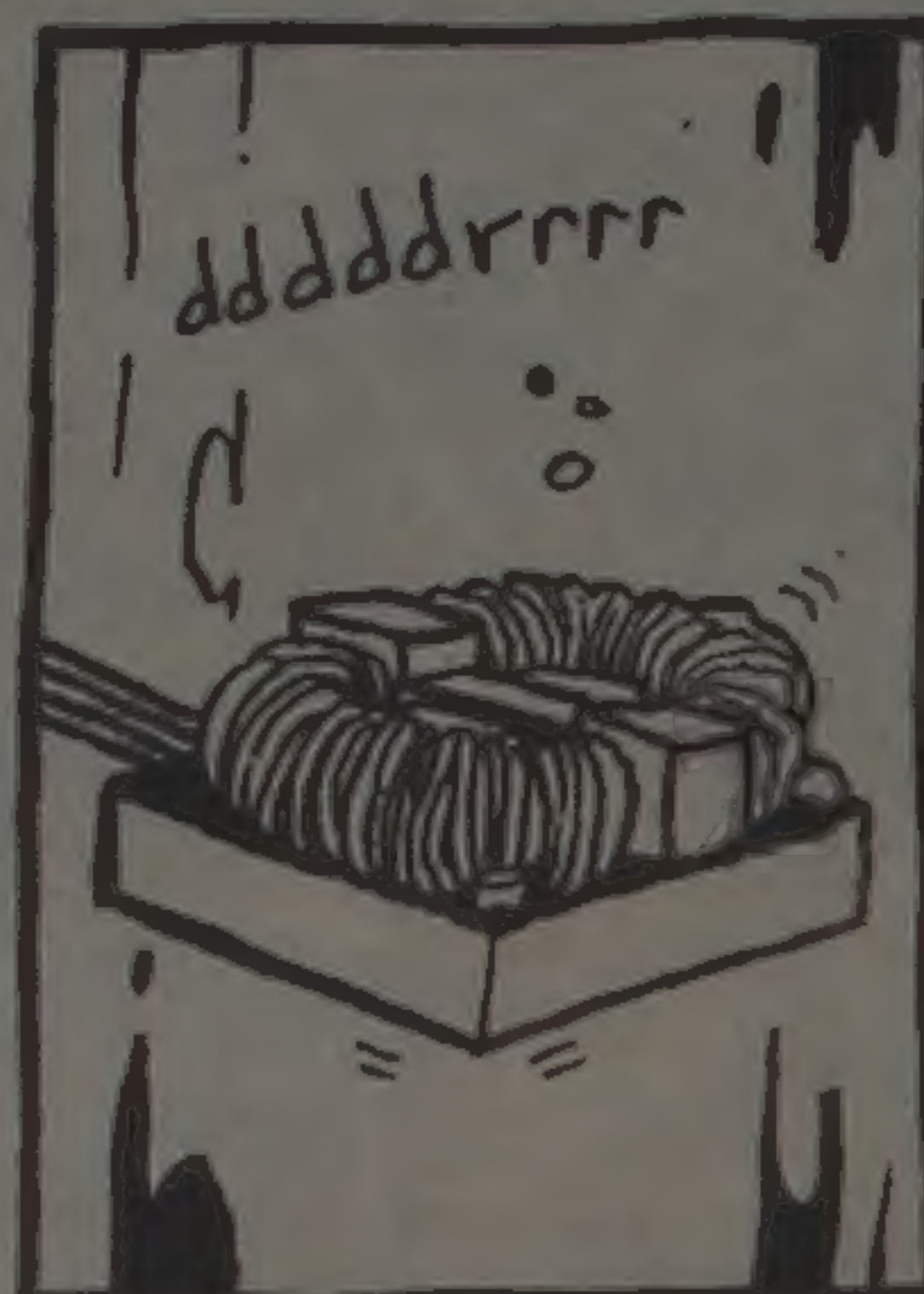
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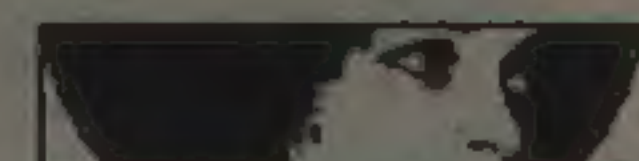
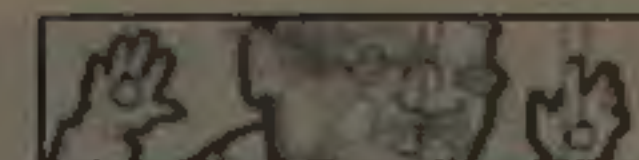
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VUE @40
WEEKLY communications

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Principles, not polls, ought to guide NDP's Afghanistan policy

SHANNON PHILLIPS / shannon@vueweekly.com

In 1939, the national leader of the Cooperative Commonwealth Federation—the precursor of the NDP—tried to step down from the party leadership in protest of Canada's involvement in WWII. JS Woodsworth, an anti-war preacher of the social gospel, couldn't support any deployment of Canadian troops, even against Hitler. The CCF refused to accept Woodsworth's resignation, but the pacifist's stance nevertheless incurred the wrath of many.

In 1970, then-Prime Minister Trudeau imposed the War Measures Act in response to political kidnappings and an assassination in Quebec. NDP leader Tommy Douglas opposed the act's severe curtailment of civil liberties. Biographers say 1970 was the darkest time in Douglas's political career—he was universally derided and his party's popularity declined.

In retrospect, Woodsworth was wrong and Douglas was right. Regardless, both men were guided by principles.

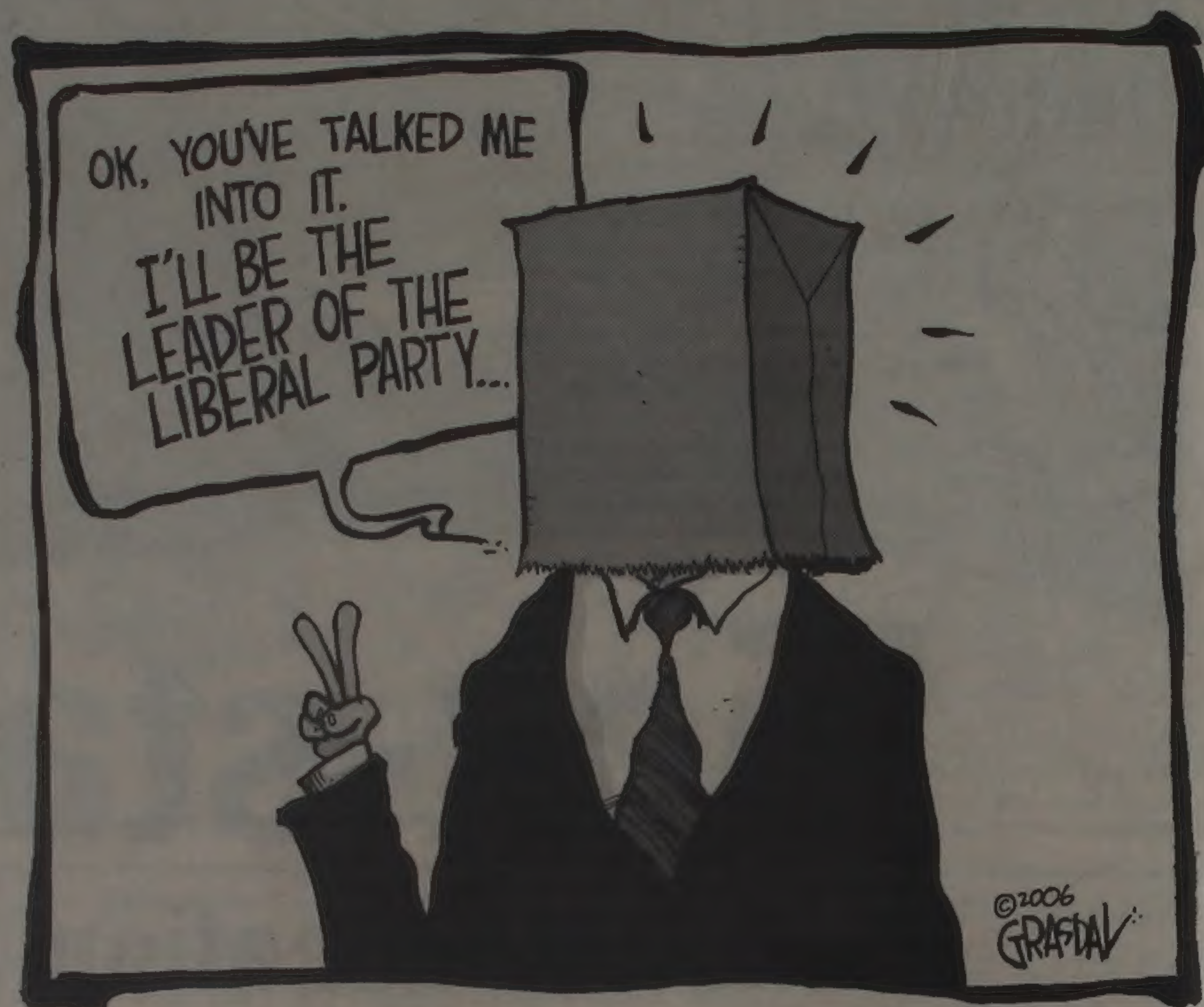
The same cannot be said for today's NDP. The party has asked for a debate on the deployment of 2 200 troops to Afghanistan but has not taken a position on recent expansions to the mission, which see Canadian troops working under the American umbrella of Operation Enduring Freedom. Jack Layton told the press last week that the party is still "gathering information" before deciding how it feels about the mission.

This is an extraordinary situation. The NDP has policy statements opposing offensive military adventures—and the caucus is meant to follow party policy.

If party principles, not polls, are guiding the NDP, then the role of the Canadian military is not to support US imperialism, but to contribute to long-term stability and peace. Indeed, peacekeeping is all our troops are really equipped for.

Unlike Woodsworth and Douglas, Layton will not harm the party's popularity if he takes a stand on Canada's role in Afghanistan. Canadians consistently support a sovereign foreign policy. Properly articulated, NDP opposition to US imperialism could resonate with Canadians.

But the NDP shouldn't need a poll to set its policies on Canada's role in Afghanistan. Layton has a better political compass—the heart and the intellect of the peace movement, a rich heritage in the party he leads. He should consult it. ▼



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MAIL LETTERS

ONE PERSON'S INALIENABLE RIGHT IS ANOTHER'S BAD LAW

What a surprise that *Vue Weekly* would publish an article ("No abortions in Ft Mac ...," Mar 16 - 22) that assumes abortion is an inalienable right!

I'm certainly curious about how job interviews with your paper go. If the applicant says the United States is not all bad, does the interview end right there, or do you finish the interview and pretend he or she still has a chance?

How about if the applicant points out how many babies are murdered in this country per year while Canada proudly rejects capital punishment? Will this applicant walk out of the interview room with tar and feathers on display?

I'm sure you wish we pro-lifers would get over it after all these years that women have had "choice." All these years ... and how long did slavery last? Oh, about 250 years ... how quickly should anti-slavery liberals have gotten over it and accepted the law?

Suppose I had fetal alcohol syndrome. Would you say that when Mom was pregnant and drinking, she was controlling her own body? I'm no gynecologist, but I believe FAS can strike at

any point in pregnancy. Ergo, if one fetus or embryo is so individual as to gain a problem that the hosting mother lacks, doesn't that mean all embryos and all fetuses are individual and thus not part of the woman's body?

ALVIN CARRIER, Leduc

MEAN SKINHEADS AREN'T NECESSARILY RACIST ONES

I wanted to thank you guys for the article "Skinheads Under Fire" (Cover, Mar 16 - 22). The Edmonton skinheads are a good bunch who deserve respect, not hatred. The last time I was in Edmonton (New Year's Eve 2005), I saw Pat Bourne and Ted Wright play in Les Tabernacles at Seedy's, and nearly every skinhead in Alberta was there for the show.

Edmonton's skins are friendly if you are, fun to drink with, and generally apolitical. Until Blood & Honour came to town, there was no real racist presence in the city. There also weren't many hardline anti-racists. In fact, I'm not aware of any official active SHARPs (Skinheads Against Racial Prejudice) in Edmonton.

The one contention I have with the article is aligning non-racists as "nice" skinheads. Skinheads are as diverse as anyone else. Some skinheads are nice, some crass, some are alcoholics, some straight-edge, some have aggression

problems, some see violence as a last resort; it doesn't reflect on their beliefs (or lack thereof).

If you see a skinhead acting in a way you disapprove of, don't automatically assume he's racist because he's not being "nice." A good motto for Edmonton skinheads would be "Neither angels nor Nazis."

The racists' best weapon against skinheads is they feel that every skinhead can be easily mistaken for a racist. Articles like the one by David Berry are the best defense against white supremacist gangs.

JON DUNBAR, Seoul, South Korea

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by e-mail (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.

CORRECTION

Because of an editing error, the story headlined "Are new public power lines designed to supply US market?" (Mar 9 - 15), referred to landowners challenging a power-supply line before the US National Energy Board. The National Energy Board is Canadian.

Amid sunny skies of another \$4.1-billion surplus, province's poorest still live under heavy weather

BRENDAN PROCÉ / brendan@vueweekly.com

Colloquially, tropical cyclones are non-frontal, low-pressure wind systems displaying thunderstorm activity and cyclonic wind circulation.

Many cyclones turn into nothing more than tropical depressions, whose winds do not exceed 61 km/h. Occasionally, these depressions evolve into faster, nastier creatures called tropical storms, at which point they're assigned a name. Tropical storms have winds that travel up to 119 km/h.

In 1993, the Alberta government froze most social-assistance rates. Today, a single parent living on social assistance in private housing receives \$786 in total benefits per month. A person working full-time at Alberta's \$7-per-hour minimum wage will earn approximately \$1 200 per month—50 per cent more than the social-assistance payment.

The provincial budget announced on Wed, Mar 22, changes relatively little for the province's poor. The tax reduction included in the budget will amount to an average of \$35 per year for low- and middle-income Albertans.

And the income threshold that determines whether health-care premiums are subsidized by the government has been raised by \$5 000, meaning that 140 000 Albertans—single people earning between \$12 450 and \$20 970, with higher figures for couples and families—will have lower monthly health payments. The very poorest, those individuals below that \$12 450-per-year floor, still get the same subsidy as before, however.

ONCE A TROPICAL STORM exceeds 119 km/h, it's called a hurricane, a typhoon, a severe tropical cyclone or a severe cyclonic storm. These terms are synonyms representing various geographic regions of the earth. These natural disturbances have the power, as we have seen on television, to completely devastate the regions they travel through.

Until recently, Ontario premier Dalton McGuinty considered "clawing back" the proposed federal \$1 200-per-year child-care allowance from Ontario's poor. The plan would have deducted an amount equal to the federal payments from social-assistance funding for the province's poor or disabled.

McGuinty's government continues to deduct the current National Child Benefit Supplement from its social assistance and disability cheques, despite a promise in the last election campaign to end the practice.

The government of Alberta, according to poverty activists with sources in the Legislature, is considering a similar claw-back scheme.

TROPICAL CYCLONES require heat to form. The heat provides the cyclone's fuel. As the warm, moist air rises in thunderstorms through the hurricane, the water vapour in the clouds condenses into droplets which release latent heat as power.



NEWS POVERTY

The new provincial budget forecasts another \$4.1-billion surplus, largely from energy-related revenues. Alberta is the richest province in Canada—and, if it were a country, would be in the highest GDP echelons on earth.

While education, health and justice are relatively well taken care of by the government, at least in terms of funding, a growing segment of Alberta's poor and disabled are feeling increasingly marginalized when it comes to provincial budget time. Besides low earnings from their private lives, these citizens feel underappreciated by the government, which, they believe, ought to assist them.

"The Conservative government's lack of financial commitment to disabled people in Alberta is unconscionable," said Ray Martin, the NDP's community-supports critic. "In a province as wealthy as ours, the callous disregard for those who can't help themselves is disgraceful."

Edmonton's Persons with Developmental Disabilities (PDD) board, which exists to strengthen the supports and services provided to adults with developmental disabilities, faces a budget shortfall of approximately \$10 million for the 2006/07 fiscal year and \$12 million for 2007/08. Edmonton's PDD serves the city and a geographic area from Sherwood Park along the Yellowhead corridor to the British Columbia border.

Martin's furor stems from that PDD funding, which will only be given a two-per-cent boost this year, far less than the board says is required. What's more, no increase is planned for the following year.

The PDD has already spoken publicly about its funding problems, so that clients can prepare for the results of declining funding.

Supports and services to the poor are not the only issues of concern. Private assistance to individuals has also been compromised, critics say.

"When the government brought in the National Child Benefit Supplement in 1999, the government reduced the amount that was being given to welfare recipients," said Bill Moore-Kilgannon, a spokesperson for Public Interest Alberta.

There is also widespread concern about child poverty. Laurel Rothman, national coordinator for Campaign 2000, an Ontario-based group looking to end child poverty, was in Edmonton on the day the provincial budget was released, speaking with concerned individuals about child poverty.

In Ontario, economic growth has not led to an increased safety net against child poverty, and the same thing seems to be happening here, she suggested.

Kilgannon, Rothman and their ilk are encouraged, however, by recent events in Ontario: it is widely believed that Ontario's government backed away from its most recent claw-back scheme owing to public fury.

THE LATENT HEAT provided by the cyclone drives its circulation, though very little of the heat is used to increase its wind speeds. Cyclones only form in warm, instable atmospheres.

"Most Albertans would be quite outraged and angry if the government followed through with its intentions to claw back the intended federal childcare payment," Kilgannon said.

The government recently acted on the behalf of the province's severely handicapped. A new Assured Income for the Severely Handicapped (AISH) act was introduced on Mar 9 to "help

government better respond to client needs," according to a statement.

This week's provincial budget includes an 18 per cent increase in funding for AISH to support the new benefits system.

Included in the new act is a revamped income-reporting system, so that AISH clients can more easily receive their income supplement, which is calculated against their earned income. The act also includes a provisional health benefit for those who face financial hardship, and a program for the government to provide financial assistance for third-party goods like rent if it benefits the recipient.

"These changes will make the program more responsive to AISH clients and give us more flexibility in administering benefits that support the unique needs of Albertans with disabilities," Yvonne Fritz, the minister of Alberta Seniors and Community Supports, said in a government release.

The steps taken by government, though, are not satisfying its critics.

"The \$45-million yearly subsidy to the horse racing industry would cover the financial shortfalls of the Edmonton PDD board for the next three years," Martin said.

NUMEROUS METHODS have been discussed over the years to dampen the effect of cyclones. As well reasoned as some of these theories are, they all share the same, basic shortcoming: they fail to appreciate cyclones' sheer size and power.

"This government's priorities are completely wrong," Martin said. "The Tories should be ashamed."

Martin's spokesperson added: "The [social assistance] rates [in Alberta] are criminal and inexcusable, particularly in a time of prosperity." ▽

Third Way health reforms will cost more, not less, Parkland's book argues

SCOTT HARRIS / scott@vuwweekly.com

Alberta government proposals to allow more private health insurance will restrict access to services and increase costs to individuals, and may not save the government any money, according to a new book released Mon, Mar 20.

"The picture of private insurance is not very inspiring," said Collen Fuller, co-author with Diana Gibson of *The Bottom Line: The Truth Behind Private Health Insurance in Canada*.

The book, published by the Parkland Institute, says that because private insurance companies must focus on profitability, those Albertans without the ability to pay will see access to health-care services decline, while individuals who can afford more expensive coverage will be able to queue-jump for faster service.

Increasing out-of-pocket costs, such as deductibles, co-payments and pay-

NEWS HEALTH CARE

ment ceilings, may mean that even those with private insurance will not be able to afford the care they need.

The authors point out that only half of Canadians today have supplementary insurance, and most of that is provided through workplace plans, leading to uneven coverage which favours full-time professional males and those covered by union contracts.

Another of the authors' prime concern is denial because of pre-existing conditions.

"Your coverage depends on things that you have no control over," Fuller said. "If you have any health condition that has required any medical intervention, your premiums are going to be very, very high if you can even get

coverage."

The book says that in the US, 43 per cent of breast-cancer survivors and even eight per cent of hay-fever sufferers were turned down for private insurance in 2000.

"Albertans will see discrimination like they've never seen it before," Fuller said, if the question of who qualifies for coverage is left to private insurance companies.

THE AUTHORS WRITE that there are also problems with the Alberta plan to allow doctors to practice in both the private and public systems.

Fuller said the reality is that we only have one health-care system, so if doctors are working in private settings where they can make more money, it means fewer doctors and longer waits in the public system.

While Micky Elabdi, a spokesperson for the department of Health and

Wellness, said she was unable to respond to the claims of the book directly, she reiterated that the government needs to find ways to control the amount it spends on health care.

Elabdi said health care now accounts for one-third of total government spending—and the amount is increasing.

But if the government truly wants to control costs, Fuller said, the answer is to lessen the role of the private sector in health care, not increase it.

"The part of the health care system that has been stable is physicians and hospital costs, which are the costs covered by medicare," she said. Meanwhile, the proportion of national income spent on pharmaceutical drugs has more than doubled since 1980, and rates for supplementary private insurance are increasing at more than double the rate of inflation.

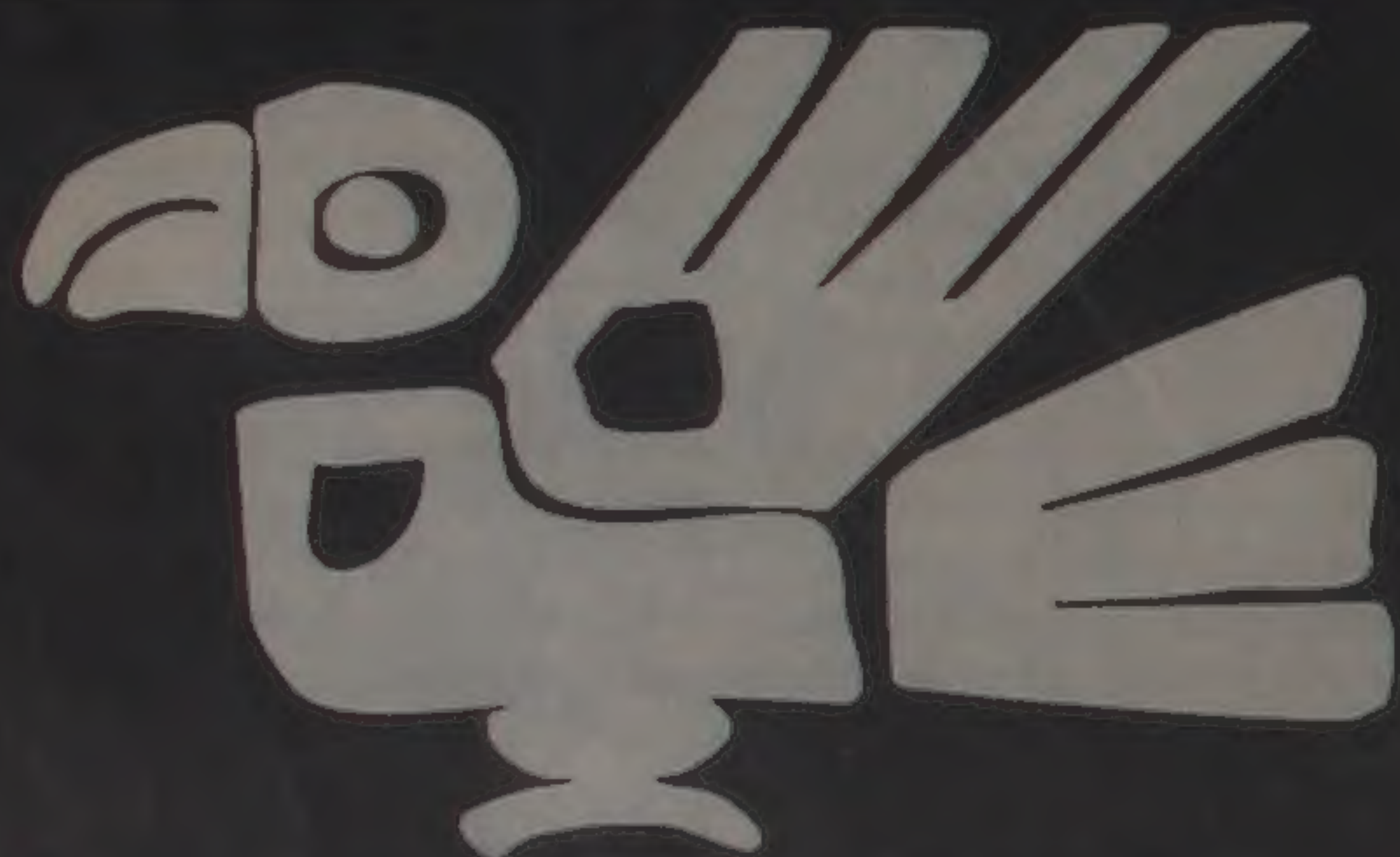
Moving to greater private insurance

may not even save the public money at all, Fuller argued. Already, roughly one-third of premiums are subsidized through tax breaks, and such subsidies amount to approximately \$5 billion nationwide.

In the US, insurance subsidies are estimated to be over \$200 billion.

The book outlines a seven-point plan to improve the public system, which includes expanding the Canada Health Act to include home care and long-term care, introducing a national pharmacare program to control the cost of drugs, and the restoration of 50/50 cost-sharing between the federal and provincial governments.

The Parkland Institute is taking the findings on the road for a seven-city book tour through Alberta, which comes to Edmonton on Mar 24 at 7 pm in room 007 of the Engineering Teaching and Learning Complex on the U of A campus. ▽



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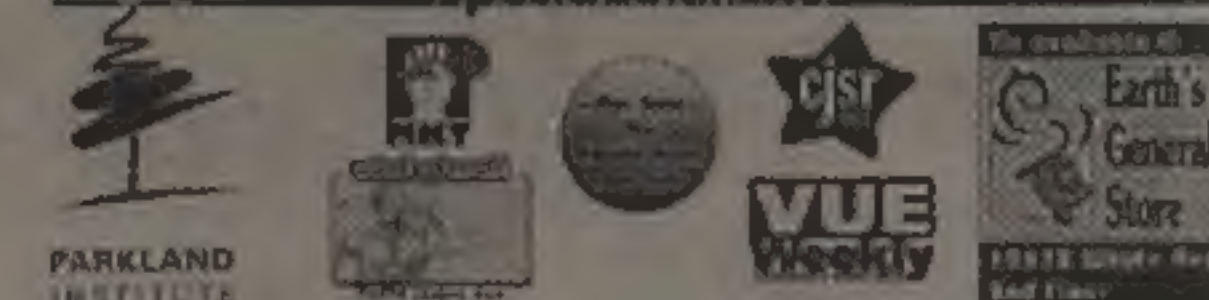
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Haitian affairs still subject to Canadian meddling, according to former Aristide cabinet minister



CHAD HUCULAK / chad@vuwweekly.com

In Feb 2004, the world watched a *coup d'état* depose the democratically elected president of Haiti, Jean-Bertrand Aristide, in favor for an interim government backed by Canada, the United States and France.

Some called Gerard Latortue, the man instated as Haiti's new president, a puppet whose strings were being pulled by the US and its allies. Uprisings plunged Haiti into riots and uncertainty.

Haiti is currently under the occupation of MINUSTAH (a French acronym that translates to United Nations Stabilization Mission In Haiti), but in a Feb election, Haitians turned out in large numbers to vote against the provisional government and in favor of René Préal, a protégé of Aristide.

Patrick Elie, a Haitian cabinet minister from 1991 through 1996, during Aristide's first government, has known Préal for years. Elie, who also helped disband Haiti's repressive army, and founded the citizen watchdog group SOS (their motto: "politics is too important to be abandoned to the politicians"), is speaking in Edmonton on Fri, Mar 24.

He's optimistic about Haiti's future.

"The Haitian people have voted and elected the president of their choice,"

LECTURE

FRI, MAR 24 (7 PM), FREE
PATRICK ELIE
WITH THE FILM *HAITI: THE UNTOLD STORY*
CENTENNIAL ROOM, STANLEY A MILNER LIBRARY

says Elie in a phone interview from a hotel in Vancouver. "However, we still have no date for the official swearing-in of René Préal."

Elie's five-week speaking tour has him lecturing about the role Canada is playing in Haiti. Elie is an outspoken critic of the foreign-imposed interim government and is critical of Canadian prime minister Stephen Harper.

In early March, the interim Haitian prime minister met with Harper and Quebec premier Jean Charest in Ottawa—a bad signal for supporters of president-elect Préal, says Elie, who argues the Canadian government should instead be meeting with Préal.

Canada's role in Haiti has seen Ottawa provide funding for anti-Aristide organizations and supplying military forces for the 2004 government coup.

On his speaking tour, Elie is hoping to enlighten the Canadian public to their country's involvement in Haiti—which he calls a masquerade resulting from a "systematic policy to hide what

is really happening down there or to present it in a distorted way" by the Canadian government.

"It remains to be seen if Canada is imposing its own imperial policy on Haiti," Elie says, "but one of the reasons for their involvement is their alignment with the United States. The United States has an economic interest in Haiti and its reservoir of cheap labor; Haitians are almost treated like slaves. The symbolic value of Haiti as one of the only countries to overthrow slavery and declare themselves as independent democratic society is huge."

Elie says he was detained and searched at a Montreal airport upon entering Canada. He claims customs agents took his personal papers and his laptop and that the Canadian Security Intelligence Service interrogated him about his tour and his recent contact with Aristide.

"The message for Canadians is that if they can look at Haiti, they will learn about themselves," Elie says. "Haiti was a latecomer to democracy and therefore knows the true value of it. Canadians have been sleepwalking through democracy and the Canadian government has to stop interfering with Haiti's public with no political regime imposed." ▽

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Television psychics plan John Lennon's comeback special

CAROLYN MIKODYM / carolyn@vuwweekly.com

For all the people who John Lennon entreated to "Imagine," a US digital television station plans to air a pay-per-view seance in which psychics will attempt to contact the late Beatle.

"The Spirit of John Lennon" is set to air on InDemand on Apr 24 for US

NEWS TACKY

\$9.95. The program will feature psychics travelling to sites significant to Lennon, including the Dakota Building in New York City where Lennon

was gunned down by Mark David Chapman in 1980, before assembling around a seance table equipped with infrared cameras to detect any "presence" in the room.

The show's producer, Paul Sharatt, aired a similar program called "The Spirit of Diana" in 2003, attracting 500 000 viewers.

"Lennon was very interested in the spiritual world. It's a natural follow-up to the Diana seance," Sharatt told the BBC.

He also said that he had invited Lennon's widow Yoko Ono to participate.

Ono declined to give the show her blessing. Her spokesperson Eliot Mintz,

also a close friend of the former Beatle, reacted with harsh words for the show, telling the BBC that it was "another another example of the misuse of John's affirmation of life as opposed to the preoccupation of his death."

"The proposed show strikes me as being tasteless, tacky and exploitative," he said. ♥



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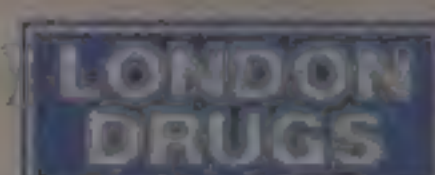
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3. Neko Case - Fox Confessor Brings The Flood (mint)
4. Van Morrison - Pay The Devil (exile)
5. The Little Willies - S/T (milking bull)
6. Cat Power - The Greatest (matador)
7. Hank Williams 3 - Straight To Hell (curb)
8. Karla Anderson - The Embassy Sessions (indelible)
9. Tom Wilson - Dog Years (true north)
10. Jenny Lewis & The Watson Twins - Rabbit Fur Coat (team love)
11. The Johnsons - Gypsies For Life (spawner)
12. Elliott Brood - Ambassador (six shooter)
13. James Hunter - People Gonna Talk (rounder)
14. Rosanne Cash - Black Cadillac (capitol)
15. Covenant - Skyshaper (metropolis)
16. Tortoise & Bonnie Prince Billy - The Brave And The Bold (overcoat)
17. Destroyer - Destroyer's Rubies (merge)
18. Mogwai - Mr Beast (matador)
19. Eels - Live At Town Hall (vagrant)
20. Pink Mountaintops - Axis Of Evil (scratch)
21. Beth Orton - Comfort For Strangers (emi)
22. Hawksley Workman - Treeful Of Starling (universal)
23. Colin Linden - Easin' Back To Tennessee (true north)
24. David Gilmour - On An Island (columbia)
25. Clap Your Hands Say Yeah - Clap Your Hands Say Yeah (cyh)
26. Sarah Harmer - I'm A Mountain (cold snap)
27. Etta James - All The Way (rca)
28. Belle & Sebastian - The Life Pursuit (matador)
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Some Europeans and the Final Countdown

HOCKEY

IN THE BOX

DAVID YOUNG AND T8 PLAYER
inthebox@vancouverweekly.com

This playoff race is getting ridiculous. The Oilers have been as high as sixth and as low as eighth place in the West over the past few days. The leapfrogging will continue. Last week saw a win over Calgary (3-2 in OT), a loss to Detroit (4-3 in a shootout—got one point in the standings) and a loss to Vancouver (4-1).

CALDER POLICE I don't think anyone will be surprised if I go ahead and name Alexander Ovechkin as rookie of the year. Yes, Sidney Crosby and Dion Phaneuf are both having stellar campaigns, but Ovechkin is already a star. He's a danger every time he's on the ice, he leads all rookies in scoring, and he's just behind Jaromir Jagr in goals. He's been rookie of the month twice, and player of the month in January. Unlike Phaneuf, though, he'll only be watching the playoffs come the end of April. T8

SLEEPER HOLD Well, I thought my little baby, Pepper, was the most infallible good-luck charm the Oilers had, but it was just coincidence. During the pre-season, when Pepper was just four months old, I bought her a cute little Oilers sleeper. Then I started realizing that every night she wore the sleeper, the Oilers won. In fact, the Oilers had won 10 games with the bambino in the good-luck

sleeper. She wore it for the recent Calgary game—win for Edmonton. Then I figured the sleeper would help during Tuesday's Vancouver game. But now the streak is over. At least I don't have to go find a Lotto 6/49 sleeper now. DY

WHO'S THE ROSS? Speaking of Jaromir Jagr, he's on pace to win the Art Ross trophy once again this year as the league's top scorer. If he manages this feat, he'll be only the third player to ever win it more than 10 years after winning it the first time. The other two players? None other than Gordie Howe and Wayne Gretzky. That's pretty heady company, to be sure. Mr Hockey won it six times from 1951 to 1963, and The Great One won it 10 times from 1981 to 1994. Mr Jagr currently has five titles. T8

YOU MEAN HE FORGOT ABOUT THAT?
OOPS Although he's been pretty steady for the team and a definite upgrade in net, I hope Dwayne Roloson doesn't hold an old grudge against Edmonton. In Roloson's second career game with (ick) Calgary in November of 1996, the Oilers beat Roloson and (ick) Calgary 3-2. Then two days later, Roloson was the backup to Trevor Kidd and was thrown in net after the Oilers were up 4-1. The final score in the game was 10-1. DY

TROPHY ATROPHY It's been a long time since an Edmonton Oiler has brought home any hardware at the end of the season. In 1990, the Oil did quite well, with Kevin Lowe winning the King Clancy award, Bill Ranford winning the Conn Smythe, and

Mark Messier taking both the Lester B Pearson and Hart trophies. And, oh yeah, they won the Stanley Cup as well. Although no Oilers have claimed any titles since then, the team did manage to pick up four trophy winners since last season in Chris Pronger, Michael Peca, Dwayne Roloson and Sergei Samsonov. And what does this prove, other than that I have access to the Internet? Well, nothing, really. But it is sort of interesting. I guess. T8

WHAT WOULD LANNY DO? At last week's tilt against (ick) Calgary, the section just behind the press box was littered with (hopefully) out-of-towners in ugly red jerseys. Not only were these people poorly dressed, they insisted on heckling Oiler fans and hollering during the national anthem. Our national anthem. Calgary's national anthem too, last time I checked. Even the Hanson Brothers knew to "listen to the fucking song" during O Canada. I guess we know what that flaming "C" stands for now. It's not Class Act. DY

OR WE COULD COMMISSION DVOHAK TO COMPOSE ONE Speaking of anthems, while researching facts on Dwayne Roloson, I got to hear the Minnesota Wild's official "anthem" on their website (wild.com). It's a faux-Celtic piece, about as cheesy as you might imagine, but worth the listen. ("The game's in our blood / And our blood's in the game.") With all the musicians in this city who love hockey—are you listening, T8?—there's no reason the Oil shouldn't have an anthem at least this bad. DY ▼

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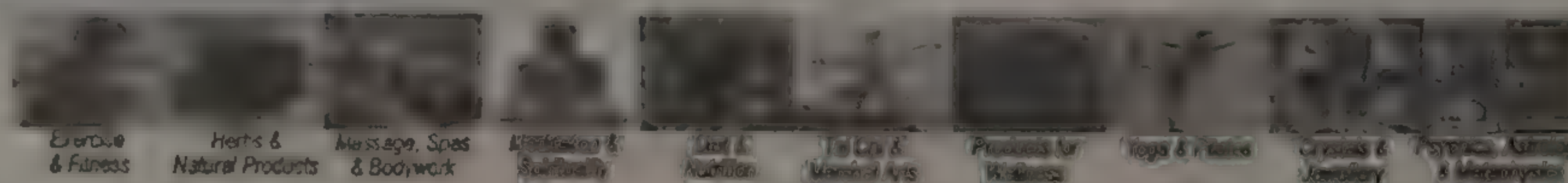
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Black Eyed Peas
- 6) **Grillz**
Nelly
- 7) **Because I Got High**
Afroman
- 8) **Thunderstruck**
AC/DC
- 9) **Let's All Get Drunk**
Afroman
- 10) **Kanye West**
Gold Digger

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The call came on the clear day after The Snows had stopped falling, while I was lying on my couch in reflected sunshine I'd been missing for months, daydreaming starships and Spider-Man with my hands tucked under a warm tent-folded laptop. Some writers use their eBooks to attract hipster chicks in mochachocolattamama coffee shops; I use mine as a blanket.

"Hey!" my buddy says, "I'm building a snow fort."

As lovely and cosy as couches may be on a sunny Sunday morning after a week-end of Irish coffee, wasted oil-patchers, borrowed beers, firearms training and ex-girlfriends' new boyfriends (nice enough guy; still ground my teeth to nubs, though), childhood memories of snow pants and frost architecture are even lovelier and cosier.

Defying the electro-gravitational pull known to science as the Chester Field, I hauled myself up, bagged a couple of my roommate's leftover Lucky Lagers and headed out onto the slushy, slidey, sporadically scraped sidewalks of the city toward an afternoon of mound-making.

On the way were a few examples of snow-fort art. There were low, curved half-walls like Great War frontline fortifications facing each other across big front yards, each defending against the

enemy's sloppy snowballs; there were snug little domes maybe big enough for a boy and his dog (already marked by the pride of the latter); there were three-foot cavelets carved by the lazy into existing snowpiles.

I already felt smugly superior: this is what kids come up with in a couple hours, but a couple of grown men with daddy shovels and the will to raise up a palace would certainly create a snowfort for the ages.

Has that big old blanket melted away by the time you're reading this? If not, get out there and make yourself a house of water, even just a small one.

We were out there five hours—including indoor breaktime for bread, beers, blades and doses of Lucinda Williams' *Happy Woman Blues*—and it was the best time I've had in this bare, brown endless Remembrance Day of a "winter."

Heaping up the snow (opting for mound rather than block construction) and compacting it under a tarp, watching the waxwings fly overhead in their great clouds of chaos, wrangling frozen hose and sprinkler for the all-important "icing up," digging and digging until wall width got iffy ... grinning and giggling all the way.

There's something special about a fort, something that gets forgotten by many as the days of scavenged plywood platforms and sheet-draped tables tumble farther into the past. They're magical spaces, private zones, sovereign huddling spaces where the kid is king, even if he has to



bend double to crouch on his paint-bucket throne. Secret club rules, passwords and exclusionary admission policies are optional.

Now, I don't mean to dirty up these sparkling memories of snowy childhoods with the introduction of the vulgar concerns of grimy adulthood, but I know you hosers are thinking exactly what we were thinking, what we had been thinking all through the SnoDome's construction, the imagined magic moment we kept in mind when our backs ached and the leaky mister soaked through our snowmobile gauntlets: hot box.

"Cold box," if you want to get cute. That was the payoff, that moment when

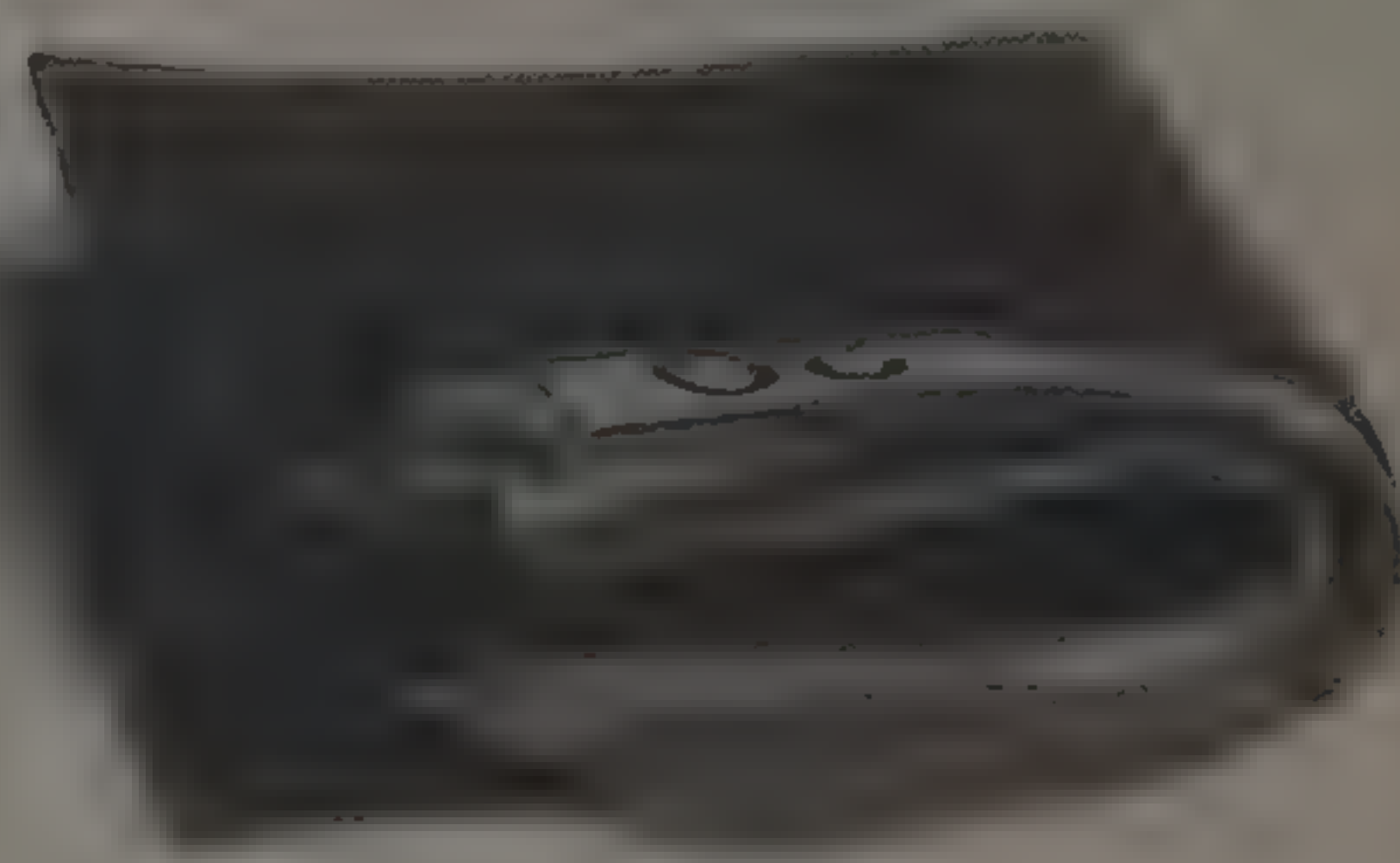
we sprawled out in our spacious Wampa lair (she'll seat four, six if you cuddle) and sparked up the doobers we'd been saving all afternoon, the smoke filling the chamber, swirling thicker and thicker in the cold light of a hand-cranked LED flashlight.

This is Canada to me, folks, a greater symbol of what we are and what we ought to want to be than any number of fur traders, sodbusters, peacekeepers, Fathers of Confederation or hockey players: tuque-wearing old friends laughing over good BC bud in a goddamn igloo.

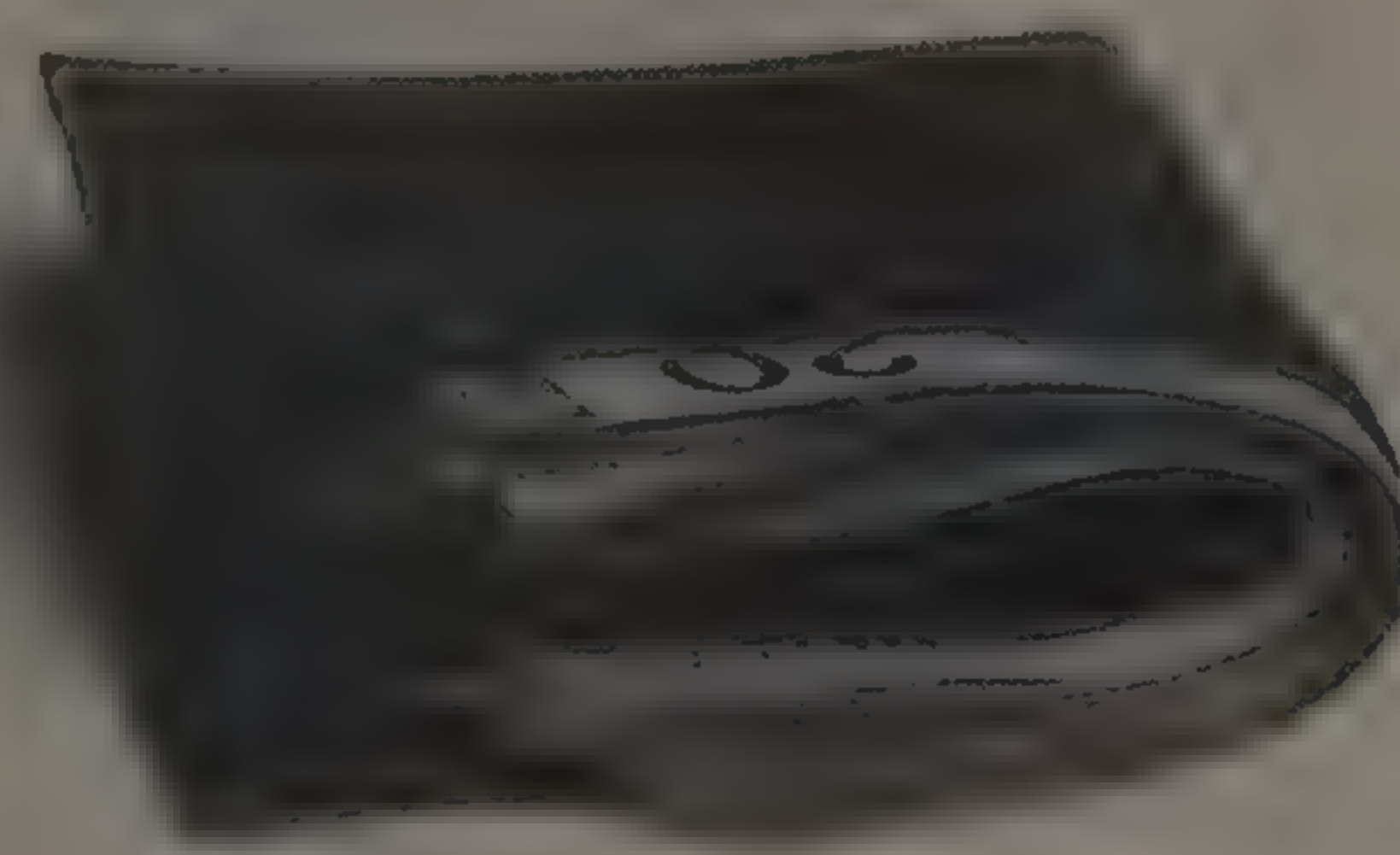
(Hey, kids! E-mail your cold-boxin' pictures to the address that appears at the head of this column!) ▽



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DEPART



ARRIVE

Save More Than You Think.



To the nitwits of the click-and-quip mediocracy, the woman is summed up by her iconic hairstyle, a hairstyle once called "a natural" and then an "Afro" before the concept-clippers truncated the consciousness behind the cut into the slangism "fro."

But **Angela Yvonne Davis**, former fugitive, former member of the Communist Party, former potential denizen of death row, and very current human rights activist, is far more than a copywriter's cute coiffure cliché. To millions, the author-intellectual Davis is a living hero from an era in which too many firebrands were extinguished all-too-violently.

Born 1944 in Birmingham, Alabama, young Davis absorbed her parents' social justice activism into her marrow, joining the Student Nonviolent Coordinating Committee as a teenager. The brilliant young student travelled at age 16 to Germany where she studied at the Frankfurt School under the guidance of German philosopher and critical theorist Theodor Adorno. While studying at the Sorbonne in 1963, Davis received word that two of her friends had been murdered.

Rosamond Robertson and Cynthia Wesley, whom Davis described as being like sisters to her, were among four African American girls butchered by White extremists in the Birmingham church bombing.

UPON HER RETURN to the US, Davis graduated with her BA magna cum laude. Upon earning her master's degree, Davis began teaching in California's public university system, where she earned the wrath of then-governor Ronald Reagan for her association with the revolutionary Black Panther Party and her membership in the Communist Party; Reagan's government attempted to have her fired. But that case of political repression disguised as employment harassment would soon to prove to be the least of her problems.

Davis was linked romantically to George Jackson, a Gramscian organic intellectual, author of *Soledad Brother*, hard-time prisoner and "Field Marshall" for the BPP. In 1970, Jonathan, George Jackson's younger brother, attempted to free his sibling from a Marin County courthouse; his bungled operation led to his own death, the deaths of three other African Americans and a white judge.

Accused of having supplied weapons to her paramour's brother, Davis herself became a fugitive, and at age 26 became only the third woman in US history to be placed on the FBI's Most Wanted List.

On the run for weeks, living in and out of safe houses until she was finally caught and imprisoned awaiting trial, Davis conducted a first-hand analysis of the interior of what she would later call the US "prison-industrial complex."

A BLACK STAR on Richard Nixon's and Ronald Reagan's enemy list, Davis faced execution by toxic gas; having become an international *cause celebre*, Davis eventually won acquittal and her own freedom, but refused to walk away from the horrors she'd seen behind bars for the previous (and nearly the final) 16 years of her life.

As arguably the lead advocate for prisoner rights in the United States, Davis entered electoral politics as the US Communist Party's vice-presidential candidate in 1980 and 1984, and published books on a variety of topics, including an autobiography, *Women, Race & Class*, *Blues Legacies and Black Feminism: Gertrude "Ma" Rainey, Bessie Smith, and Billie*

LECTURE

TUE, MAR 28 (6:30 PM)
ANGELA DAVIS
GLOBAL RESISTANCE TO GLOBAL CAPITALISM:
REFORMING RACE, CLASS AND GENDER IN THE 21ST CENTURY
MYER HOROWITZ THEATRE, U OF A CAMPUS, \$14 - \$16

Holiday and the recent Abolition Democracy: Beyond Prisons, Torture, and Empire

Today she teaches in the History of Consciousness department at the University of California, Santa Cruz, inside the very state system Reagan swore would never employ her again. She continues to lecture widely, and is a mainstay on the modern enemies lists of American arch-conservatives.

"**RACISM ENDURES**," said Davis, speaking via telephone from her California home on Monday, when I asked her about the barriers between white and black that exist even inside the pro-democracy movement—barriers which kept mobilizations such as the 1999

Battle of Seattle and the peace movement almost exclusively white, even though global trade deals and American wars disproportionately harm communities of coloured people.

"[In] the current times, in the US, Canada and elsewhere in the world such as in France, it is important to make racism a central part of our conversations and our activism. Many of us have come to the conclusion that the struggle against racism ended with the triumph of the civil-rights movement, but as a matter of fact, although [racist] laws ... have been eradicated, racism is very, deeply embedded in the institutional structures of our respective societies—otherwise, how can one explain why some communities are tracked in the direction of imprisonment, and others [towards] education?

"For intellectuals, activists, workers and cultural producers, a major challenge of this current period is to acknowledge the extent to which we're all influenced and shaped by the persistence of racism in the world. The figure of 'the terrorist' that serves as the justification for so much violence in the world is a racialized figure," Davis continued.

"I want to urge people to think about the connections between the figure of the 'terrorist,' the 'communist,' the criminal that is also racialized. These conceptualizations need to be organically incorporated into our work, whether it's intellectual, cultural, activist, trade union or anti-globalization work."

SPEAKING IN EDMONTON on Tue, Mar 28, Davis will be trailing recent celebrity speaker Bill Clinton, who spoke here on Mar 9.

Clinton's star in the American political can heavens continues to shine, despite his questionable legal record, signing a telecommunications bill, which further concentrated (and whitened) US media ownership, furthering draconian drug laws which put more non-violent offenders behind bars while shutting down rehabilitation programs, ensuring that the US will continue to intervene in the Middle East, and not only that, but conducting a terrorist bombing of Sudan which destroyed the Shida medina factory, whose collapse accounted for the Chernobyl accident. Clinton's record is not only a testament to the power of the US, but also a testament to the power of the US.

Clinton's record is not only a testament to the power of the US, but also a testament to the power of the US. Clinton's record is not only a testament to the power of the US, but also a testament to the power of the US. Clinton's record is not only a testament to the power of the US, but also a testament to the power of the US.

It's about sensibility, Davis says. There can be no doubt that Clinton introduced black people to direct involvement in US government in a way that no other president had done. It's not that difficult for me to understand how black communities would feel more connected to a person like Clinton than to a person like George Bush.

"But this isn't to say that the fact that Bill Clinton likes jazz and has black friends and has gospel performances at his inaugurations and so forth [can] in any way ... provide a justification for the particular policies he proposed during his administration."

"His role in the expansion of the prison population, the role he refused to play in eliminating certain [pro-incarceration] sentencing practices ... and the war in Iraq, of course, is linked to the Clinton administration." ▼

The full interview with Angela Davis is available at ministerfaust.blogspot.com.

Forget the hair—
prisons, racism in the
Left, and Bill Clinton's
dubious blackness are what's
on top of Angela Davis's head





Get your kicks on Route 16 at the Wild West rodeo known as Kicking Horse

JEREMY DERKSEN / jeremy@vueweekly.com

Back in 1858, Sir James Hector was fording a river in interior BC when his horse got spooked by the fast-moving water and reared him off. Hector's guides helped catch the horse, but Hector attempted to calm the animal. It caught him with a swift kick to the chest, breaking his ribs and nearly killing him.

It was a tough way to earn a name, but it stuck. **Kicking Horse Mountain Resort** towers above Golden with some 1,260 vertical metres of skiing, daring sceptics to test its namesake.

It was well into the evening when my brother Andrew, my friend Chris

NEW KICKING HORSE

and I wound our way down the last few bends of Highway 16 into town, the mountain just visible in the growing dark.

We checked into our suite at the Glacier Lodge, immediately aware of the contrast between the stark mountains above and our lush accommodations directly across from the gondola. Ornate, wrought steel chandeliers lit the lobby. The room, done in deep, earthy tones, came with a full kitchen, fireplace and plenty of space to strike camp.

The next day we were greeted with sunshine—a good day to climb. After two quick runs, we unloaded the gondola and ventured through the avalanche gates into (relatively) uncharted territory.

Never having skied the hill before, I didn't know what to expect, but I soon discovered that Kicking Horse is truly a climber's mountain, a hill that rewards the adventurous. Sure, there's enough inbound terrain to satisfy most—106 marked runs covering 2,750 acres—but for the hardy explorer, the best way to see the hill is from the lift-inaccessible peaks. Bring your beacon, your probe and shovel and throw your skis over your shoulder. It

gets deep: the average snowfall is 7.6 metres annually.

PERHAPS HECTOR'S GHOST smiles on fellow trailbreakers. Our first climb revealed a beautiful powder bowl off the southern edge of the boundary, rightfully named Super Bowl. I came in over a three-metre cliff, punching a waist-deep hole in the snow before surfing wide, easy turns through the champagne. Brazen laughter and excited whoops, the international language for fresh lines, echoed through the bowl as we romped our way down the pristine pitch.

We continued on over the next slope and past the treeline, working

our way through increasingly challenging glades until finally we were bushwhacking our way down. I could imagine Sir James laughing at our foolhardiness. We worked hard to fit two turns together, sometimes just sideslipping in any open direction. Andrew wedged himself into two trees, one ski on either side. As he struggled to free himself, Chris and I laughed and took pictures. Andrew responded with a one-finger salute and a wide grin.

After nearly half an hour in the bush, we found open ground. Undeterred, we loaded the gondola

CONTINUES ON NEXT PAGE

and headed back in the same direction, seeking a further slope we'd seen during our last expedition.

I've done boot-climbs on some pretty steep slopes, but Kicking Horse now holds the honour for the hardest, hoariest ascent I've ever climbed. We had pushed past Super Bowl to climb the next ridge over. As we went, we twisted and turned along the narrow ridge, struggling to keep our footing. At times we climbed straight upward, our chests no more than a foot from the sheer mountain face.

Once on top, the three of us spread out, each seeking the best fall line. Again, the snow was soft and deep, and we were thrilled. And again, halfway down we were picking through the pine—not that any of us regretted it. In fact, the extra technical challenges made it seem as though we'd earned our powder.

We finished the day with several long runs, top to bottom on the gon-

dola. If you pass the mid-mountain Stairway to Heaven chair, be ready for long runs. Some people might complain about the lack of lifts at this young resort, but it's actually a hidden blessing. Riding the mountain from top to bottom means you cover more ground and spend less time on lifts and in lines, and the gondola was rarely ever busy. But, man it takes a toll on the legs.

Next, we manoeuvred another tricky descent down the long drive to Local Heroes' Pub, laughing as we discussed the day's best bails. The low-ceilinged tavern was humid and warm, the fireplace glowing as the room murmured with tales of bravado told over old wooden tables. We polished several \$18 pitchers of dark, frothy McNally's, drinking with a voyageur's thirst.

ON OUR SECOND DAY, we discovered an entirely different mountain. The sun was still shining but our legs weren't up to climbing again, so we stuck to the areas serviced by lifts.

Since it hadn't snowed recently there wasn't any powder inbounds, but the runs were still mostly soft and forgiving as we darted through the trees and bounced through the bumps

Taking a more relaxed approach we kicked back at Heaven's Door Yurt, just under the Stairway chair, for coffee. Sitting in a lounge seat out front of the Yurt is the best way to enjoy the

sun and sounds of the mountain. Next to a visit to Eagle's Eye restaurant

A few runs later, Eagle's Eye was where we ended up. The restaurant at the top of the gondola overlooks the mountain and offers scenic vistas in every direction

We barged in, boots echoing across the floor, to discover a relaxed, swank atmosphere that seemed at once classy and cozy. We shared the carpaccio appetizer (\$13)—buffalo meat draped with marinated artichoke and drizzled with aged balsamic—and a pitcher of the Fresh Tracks micro-brew

After our adventures of the last couple days, sitting in luxury on the mountain seemed a perfect way to end the visit. Perhaps this indulgence wasn't quite true to the spirit of that early adventurer from whom the resort takes its name, but then a visit to Kicking Horse is meant to be savoured, whether it's a tasty apple at Eagle's Eye or the mountain's main course—sweet champagne powder. ▽



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Big White conjures alluring geisha, Mongol hordes and Nietzsche

STEWART DUNCAN / stewart@vuweekly.com

Draped in their heavy, snow kimonos, the conifers bowed low like obedient geisha. No, not *Memoirs of a Geisha*—Memoirs of Anyone at the Top of **Big White Ski Resort** After a Massive Dump at the end of January.

It further confirmed Big White's official status as The Place With The Most Snow. Allegedly, that's 7.5 metres per year, a lot of which fell on my first of two nights at the beautiful, family-oriented resort an hour east of Kelowna. It made underground parking at The Inn at Big White a major convenience but, to bastardize Nietzsche, whatever does not inconvenience me makes me stronger.

Back at the top, overlooking the Sun-Rype Bowl, was a line of contorted snow ghosts. The chaotic transformations looked almost sinister and made me think of invading Mongols, the front line of an advancing

AREA | BIG WHITE

army overlooking the valley and its inhabitants.

Too much thinking. Well, it was a vacation, and as winter vacations go, this one was flawless. Fresh snow pleaded, "ski on me. Ski on me." Two Aussies journalists, one Big White marketing manager and a ski patroller from Sun Peaks Resort made for excellent company. Accommodations at The Inn at Big White included a gym, a full-size outdoor pool with inside access and the mandatory hot tub.

The low cloud of Day 1 disappeared for Day 2, providing an unlimited view of the mountain ranges to the west. Then there was the scenery. When I came out of The Inn at 5 pm on that first day, the last of the afternoon was

being squeezed into a crimson sunset. A broad band of red, residue of a dying day, was draped across the distant mountains.

People stopped in silence to watch the dazzling sunset slowly fade to black. Then we all continued on our way. My way lead to Lara's Gondola, which runs from the village centre to Happy Valley Lodge, where there's lots more parking, access to 25 kilometres of groomed and track-set nordic trails, a skating pond and skate

rentals, the Mega Snow Coaster tube ride and various activities for kids.

OUR GROUP OF FOUR headed to Kettle Valley Steak House and Wine Bar for an evening of fine dining with formal service and memorable attention to detail. Elegant or not, I'd had a hankering all afternoon for a New York steak and mashed potatoes, so I knew we'd come to the right place. Three of us ordered an Okanagan sampler—four small wine glasses secured in slots on a cherrywood tray. With scores of excellent wines coming from wineries large and small in this hot, dry valley, you'd need a lot of samplers to fully appreciate the fruit of the Okanagan's vines.

The steak house is named for the famous railway that carved its way through the valley in the early 20th century. It's now a scenic bike-and-hike trail, burned into fame in 2003 when wildfires destroyed 14 of the 18 railway trestles just months after the area was declared a national his-

toric site.

Anyway, it was fine dining one night and the renowned Snowshoe Sam's the next. This boisterous tavern really is famous (even if a lot of people don't know it), and no wonder.

At Kettle Valley, I left on the plate a significant amount of New York gristle and some vegetables I neither recognized nor enjoyed. At Snowshoe Sam's, I left nothing. Sam's gristle-free top sirloin and prawns, fries and a medley of common vegetables: \$16. KV's New York steak, mashed potatoes and a medley of mystery plants: \$30.

Come morning, I headed out to ski the whole mountain—not all 118 runs, but most of the areas served by the resort's 15 lifts, including some of the nine upgraded Gem Lake runs. I settled for one of the latter. Due to the volume of snow in the last few days, groomers couldn't keep up with it all and the short, steep runs were tem-

CONTINUES ON NEXT PAGE



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Snow extends winter, Snow Valley extends season

JEREMY DERKSEN / jeremy@vuweekly.com

With the recent 22 centimetres of new snowfall in the city, Snow Valley Ski Club has enough snow to extend their season through spring break.

Until Fri, Mar 24, the hill is open 9:30 am to 9 pm. Starting on Mar 25, hours will become 9 am to 5 pm, running until Mar 31—the final day of riding at the hill.

At present, all runs and lifts are operating and skiing is excellent on a machine-groomed base of approximately 65 centimetres. That base should provide plenty of coverage until the hill's closing date. The cross-country ski area is open as well and has been track-set. For those who

MON | KEEP SKIING!

have to work, this weekend is the last chance to get in some local turns.

The hill is also offering a spring break special from Mar 27 to 30: a "lesson plus hot lunch plus lesson" program starting from \$21 for passholders or \$31 for non-passholders. Rentals are extra.

The program will keep the kids occupied most of the day, with a morning and afternoon lesson. Sounds like a good way to maintain your sanity while the kids are off school. ▽



CONTINUED FROM PREVIOUS PAGE

porarily reclassified from blue to black.

I WASN'T LOOKING for an Olympic challenge, but I did want to taste Big White's version of a double-black run. So I headed to Playground, a steep, gladed run at the top of the Gem Lake quad. It started out easy enough to be alluring and then upped the ante as the ground fell away faster and faster and the forest thickened to what many would consider unskiable terrain.

There aren't a lot of runs this difficult at Big White; it's mostly an easy-ski mountain. But on Playground, I was soon out of my league and over my head, forced to pick my way through unfamiliar terrain with no idea what laid ahead and what surprises were waiting for me around the next blind corner.

Fortunately, it wasn't a long way to the next intersecting trail, the easy-rated Village Run. I only reinjured the anterior cruciate ligament in my right

knee. Could've been worse.

The only other double-blacks are at the other end of the resort, accessed by the Cliff Chair, which is new this year. Now that I know to take Big White's double-black diamond classifications seriously, however, I'm leaving those runs to better skiers.

In fact, the older I get, the more appealing some of those kids' activities look. You're not likely to find better facilities for youngsters—including non-skiers/boarders—than at Big White. Costs for the programs, computer use and video games are dirt cheap as Big White prepares for the next generation of customers.

"I don't think you can find a better place for families, not for winter recreation," said a father of three, waiting for a 9 pm shuttle. His kids, who had played outdoors all day, romped and giggled in piles of parking-lot snow and didn't slow down until they cuddled against their parents in the back of the van. With rosy cheeks and smiles as big as canoes, they looked like they'd had the time of their young lives. ▼



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A brief anecdote: at Sunshine, apparently, there's mad snow

HART GOLBECK / hart@vuweekly.com

Last weekend, I was hanging out at Sunshine, expecting some warm rays and the start of spring skiing. Mother nature had other plans, and it ended up dumping 20 centimetres of the fresh stuff overnight.

There was no time for tanning because we spent all of Saturday morning getting as many fresh tracks as we could before the crowds arrived. I like getting up there early, so we caught the 8 am gondola. The resort chairs started rolling well before their 9 am posted time, so by 9:30 am we had made first tracks on Divide and Standish.

SNOW | AND LOTS OF IT

Still in search of more virgin powder, we headed to Wawa, where we found the deepest powder in the trees on Star Trek. There must have been at least 30 centimetres blown in, because the two teenage boarders I was with buried themselves numerous times.

Later, we headed to Goats Eye and although it was slightly chopped up, Freefall and Glade Runner had plenty of pillow-topped moguls to bash around. The crowds never did materialize; we never spent more than five minutes in a lift line. ▼

To ski well, understand the gravity of the situation

SKIING | SKI TIPS COLIN CATHREA skitips@vuweekly.com

When you're coming down a mountain on skis, you all know that it's gravity pulling you down the hill. But let's get an understanding of what is at play here. It helps to know why certain techniques work so much better than others. In a nutshell, gravity is God.

How you restrain gravity is the essence of skiing. Gravity pulls mass down. Our body mass is located above the waist, and controlling this mass is key to good, balanced skiing. You know when you sit at the back of a toboggan and it slides around backwards? Same thing if your weight is back. As you come around at the end of a turn to start across the hill, being in the back seat will cause gravity to grab your ass and pull it down the hill. Finding the perfect balance point is like finding the G spot. It's tough, but fun to get there.

What holds gravity back are your edges. They are the point of contact keeping gravity from winning the tug-of-war. Getting the edges set is completed by

rolling the knees and ankles. So now we have the skis coming over gradually into an angle that we want to increase. Remember, that's all we want to tip over. Don't tip any part of the upper body—not the torso, shoulders, or head. Knees first and hips follow.

When you initiate the turn, you have very little pressure on the edges because you are not fighting gravity yet. As the skis come around in the turn, you need to "start the fight stance" and increase the edge angle. As you come across the fall line and complete the turn, you have won this particular battle and it's time to start the next.

A good practice drill is to have someone pull on your ski pole directly below you while you restrain against them. The other person is gravity; you are fighting. Look down, and what do you see? Edges rolled over, hips away from your partner, shoulders across from him or her, knees rolled away. That's everything you need to do when skiing.

New skis are short and have mucho side-cut, so it's easier to jam them in a turn. Let the fight take place on your terms and you'll soon be the king of the hill, master of your domain, or just a damn good skier. ▼

The EasyRider Condition Report

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LOCAL

Rabbit Hill - 22cm new snow, 62cm base, 100% open
Snow Valley - 22cm new snow, 60cm base, 100% open

ALBERTA

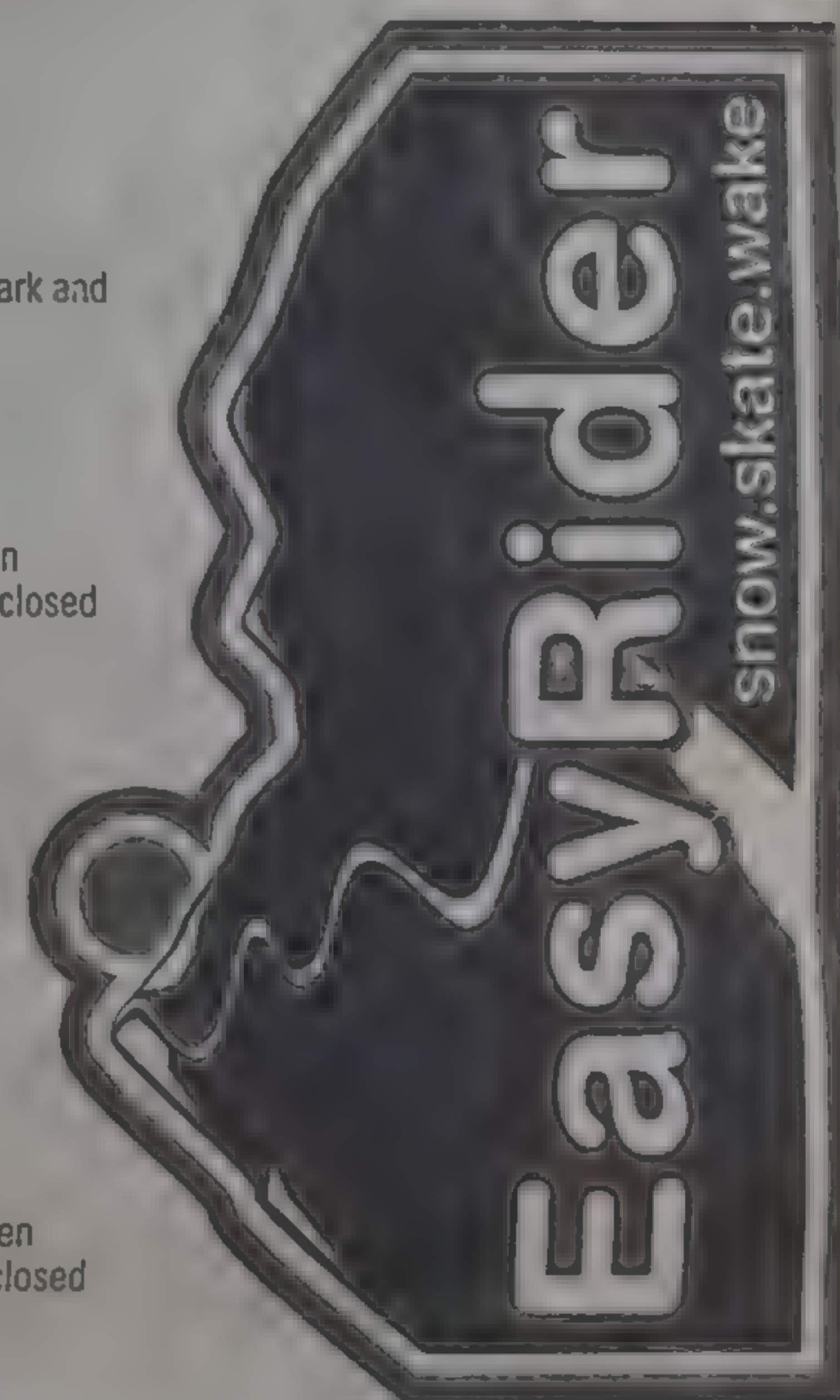
Castle Mtn - 29cm new snow, 93-210cm base, 60/62 runs open
Can. Olympic Park - no new snow, 125cm base, 100% open
Fortress - 5cm new snow, 112-140cm base, backside dbl chair now open, 100% open
Lake Louise - 9cm new snow, 161-213cm base, all 10 lifts and 112/113 runs
Marmot Basin - 2cm new snow, 100cm base, all lifts as needed and 83/84 runs
Mt. Norquay - 7cm new snow, 115cm base, 4/5 lifts and 20/28 runs, night skiing every Friday
Nakiska - 6cm new snow, 40-90cm base, 5/6 lifts, terrain and rail parks open
Pass Powderkeg - 12cm new snow, 89cm base, 3/3 lifts and 15/15 runs open
Sunshine - 21cm new snow, 203cm base, 12/12 lifts and 103/107 runs, Ski-out open
Tawatinaw - 12cm new snow, 40cm base, 3/4 lifts, 8/10 runs and super pipe open

B.C.

Apex - no new snow, 207cm base, new 17 ft in ground super pipe, night skiing
Big White - 29cm new snow, 304cm base, 100% open
Fairmont - no new snow, 100% open
Fernie - 15cm new snow, 359cm base, 10 lifts and 107 runs open
Kicking Horse - 22cm new snow, 184cm base, 105/106 runs open
Kimberley - 12cm new snow, 163cm base, 6/7 lifts and 78 runs open
Mt. Washington - 33cm new snow, 500cm base, 60/60 runs open
Panorama - 6cm new snow, 81-130cm base, 100% open, snowboard park and 1/2 pipe open
Powder King - no new snow, 337cm base
Powder Springs - 3.5cm new snow, 100cm base
Red Mtn - 10cm new snow, 335cm base, 6/6 lifts open
Silver Star - 2cm new snow, 240cm base, 100% open
Sun Peaks - trace new snow, 180cm base, 11/12 lifts and all runs open
Whistler/Blackcomb - 46cm new snow, 300cm base, whistler 1/2 pipe closed
Whitewater - 3cm new snow, 335cm base

USA

Big Mtn - 11cm new snow, 100-305cm base, 8 lifts and 93 runs open
Big Sky - 5cm new snow, 178-298cm base
Crystal Mtn - just named #1 resort in midwest!, trace new snow, 60cm base, 100% open
49 Degrees - trace cm new snow, 218-450cm base, 3 lifts and all runs open
Great Divide Ski Area - 35cm new snow, 30-60cm base, 100% open
Lookout Pass - trace new snow, 240cm base, 100% open
Mt. Spokane - no new snow, 210cm base, 4 lifts and 44 runs open
Schweitzer Mtn - 11cm new snow, 250cm base, 6 lifts and all runs open
Silver Mtn - trace new snow, 318cm base, 67 runs open, night skiing closed for season
Sun Valley - 22cm new snow, 155cm base, 100% open



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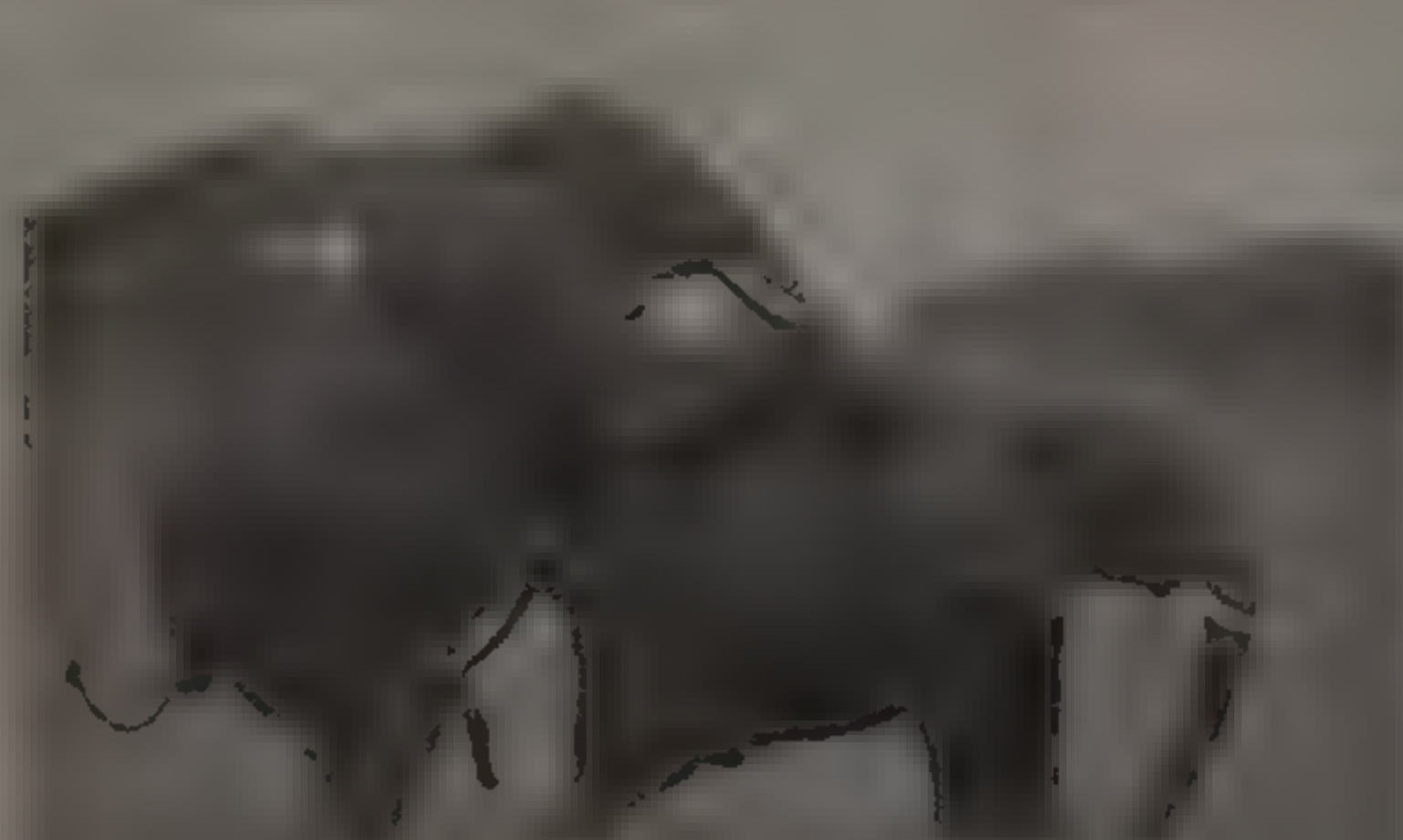
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TUDOR



Earning an Ernest education in NAIT's Culinary Arts

CHRISTOPHER THRALL / christopher@vueweekly.com

At 14, Max Cooper knew he wanted to cook. He took a dishwashing job at Jack's Grill, where he watched the chefs create culinary masterpieces for very satisfied customers. Their passion for their art inspired him.

A few years after leaving high school, he put aside enough money to enroll in NAIT's Culinary Arts diploma program.

The 22-year-old graduates on Apr 28. It will be a bittersweet parting from friends in the program and the instructors who have taught him so

FOOD EDUCATION

much. However, after a working vacation this summer at a resort in Fairmont, BC, this newly-minted chef will be able to travel. His education could mean work on a cruise ship or in bistros anywhere around the world.

NAIT earned its world-class reputation at student culinary competitions in Germany and Singapore, but reputation alone didn't sell Cooper on the program. Finances were part of the

equation, as tuition is a fraction of the cost of similar programs available in Vancouver.

The cost of living in Edmonton is lower, of course, and Cooper is near friends and family in his hometown.

Another reason Cooper chose the NAIT Culinary Arts program was the facility. "I came in one day through the Buddy System program," Cooper says. "A student walked me through the labs and showed me what I'd be learning." He smiles at the memory of being impressed with the training kitchens. Then he found out about the upcoming \$4 million renovation. After

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If we were dogs, these statues would kill

At an international conference a few years ago, NAIT Culinary Arts staff discovered San Francisco's Etienne Guitard Chocolatier. They asked if the exquisitely crafted chocolate was available in Canada.

It wasn't.

Instead of trying to source out a Canadian distributor, Etienne Guitard offered to donate some chocolate if NAIT covered the freight charges. NAIT pounced on the opportunity and awaited the first shipment with mounting excitement.

When a freight bill arrived for \$700, Program Chair Stan Townsend was stunned: they had no idea it would be so expensive! Then the shipment arrived.

Every year, Etienne Guitard has committed to shipping one ton—2 200 pounds—of pure chocolate to NAIT's Culinary Arts program. Students work with some of the finest chocolate in the world, and Ernest's customers reap the benefits.

If I promise to weep for the loss of such a beautiful creation, can I devour one of the sculptures? ▼

one fantastic meal at Ernest's Fine Dining, he applied the following day.

Cooper is part of the first wave of graduating classes to learn in the state-of-the-art Hokanson Centre, and to staff the fully renovated Ernest's restaurant. He worked in the kitchen last semester, learning how to produce the most exquisite delicacies. His second semester was spent in the dining room as he rounded out the skill set required for a modern practitioner of the culinary arts.

ERNEST'S IS THE PERFECT environment for these budding chefs. At a ratio of about 15 students per instructor, they produce every meal for guests of the restaurant. On busier nights, their numbers are boosted by paid servers, but otherwise students run the front of house as well. Students buy the ingredients, handle reservations and have significant input on the menu.

"I couldn't be happier here," says Cooper, dressed in a shirt and tie before his serving shift starts on what promises to be a busy Friday night. "It took me a while to figure out whether I wanted to be front- or back-of-house, though." While the money is much better up front, his heart will always be in the cooking. When he

opens his dream restaurant, however, the time he spent doing both will make him a better restaurateur.

The Culinary Arts diploma prepares students for a number of roles. The first year of the program, which can be taken alone as a certificate, introduces basic food knowledge. Students learn meat, vegetable and starch cooking, appetizers, desserts and customer service.

The second year features courses in advanced patisserie, contemporary meat and vegetable cooking techniques and kitchen management. The newest addition to the program is gastronomy: students learn the art and etiquette of fine dining, as well as wine and spirit pairings to their culinary creations.

Regular patrons of Ernest's Fine Dining praise the novel approach. Sarah Volpe, who has been coming to the restaurant all year, loves the student participation. "They are all so enthusiastic," she says of her young servers. "The food is simply amazing, and much less expensive than the same meal at some of the other fine dining places in Edmonton." As students, Ernest's staff actually pay to work there, so labour costs are rock-bottom.

HIGHEST PRAISES are reserved for the Friday lunch buffet. "You have to reserve a month in advance," says Volpe, "but it's worth it!" For a meagre \$16.95, Ernest's offers three or four hot appetizers, six or seven entrées and up to eight pies or cakes. Ice, fat and chocolate sculptures accent the tables. Up to 160 people dine each week, made up of NAIT faculty, prospective students, families and dates. Volpe is part of a dedicated senior-citizen contingent that visits Ernest's regularly.

Unfortunately, they will soon need to find another place to eat. The restaurant closes over the summer, reopening when the next wave of students starts in September. Despite the constant staff rotation, Cooper says that Ernest's holds its place as one of the best restaurants in the city. The deciding factor is the enthusiasm of the staff. "Nobody sells a restaurant like the people who work there, and students are the best salespeople of all."

Volpe agrees. "The food is excellent," she repeats, "but these kids are having so much fun and learning so much that we have a great time here, too. We always leave with a smile." No restaurant could ask for a more ringing endorsement. ▼

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Hold me closer, Thai-ny dancer

CHRISTIE SCHULTZ / christie@vuwweekly.com

A friend and I recently readied ourselves for a foray into the world of modern dance, this time hosted at the MacEwan Centre for the Arts (formerly Jasper Place Campus).

We decided to turn the evening into "dinner and a show." Sure, we could have gone anywhere for dinner and just left plenty of time for driving, but what fun would that have been? A bigger, better challenge was to find a restaurant near the west-end campus: we limited the search to a two-block radius

After carefully surveying the area, we came up with **Ban Thai**. This restaurant was hidden away in an unpretentious strip mall, right next door to a martial-arts supply shop and a tax-preparation office. Less than two blocks from the show, our hungry bellies danced on over

Once inside, it was possible to forget that we were in a strip mall. Ban Thai's décor is warm and features handmade tables and chairs. It's not exactly modern or chic, and it does feature a wooden banana tree and lots of Thai tourism posters, but the atmosphere is inviting and homey.

Thankfully, we had made reservations. We were seated at the last available table at 6 pm. Because the restaurant was so busy that night, we

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had a lot of time to look over the menu. This wasn't a bad thing, though, as it was quite extensive. Still, with our dance show in the wings, we hurried to make some decisions.

We started with toam gati kaa gai (\$8.95 for 2), a chicken coconut soup. To follow, we ordered the famous noodle dish, pad thai (\$12.75), the beefy gaeng massaman nua (\$10.95), panang curry chicken (\$10.95) and coconut rice (\$3.75). We added some jasmine tea (\$2.75) to the mix.

AFTER WE ORDERED, we waited. And waited. We received a few apologies from our server for the delay, probably because we perked up every time a dish came out of the kitchen before we realized it was going to another table. A small boy across the room with only slightly less patience than me, could be heard saying, "I'm hungry!" every few minutes.

But each dish was prepared as it was ordered: they weren't keeping a vat of pad thai in the back and throwing it in the microwave. After waiting for 30 minutes just for the soup, we wondered if we would make it to the show on

time. And, of course, we wondered if the food would be worth the wait.

Our first tastes of toam gati kaa gai hinted at our answer to the latter question. The chicken coconut soup with fresh galangal root, mushrooms

and tomatoes was delightfully salty-sweet and worked as a great appetizer to spicier dishes. The soup was delectable and indeed tasted as though it was freshly made.

Galangal root is also known as

Thai ginger. It's similar in appearance and taste to western ginger but boasts a sweeter and more delicate flavour. I didn't notice any other dishes high-

CONTINUES ON NEXT PAGE



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lighting the ingredient so I suggest you try the soup.

Though gaeng massaman nua was listed as a curry, it was unique among the Thai curries I've tried. It was more of a stew, featuring pieces of beef with potato in a thick, mildly spicy curry. The sweet flavours of cinnamon and cardamom came through and we were impressed with the fall-apart tenderness of the beef.

Panang has always been one of my favourites. This version with chicken and sweet peppers was generously bathed in a spicy-sweet, mildly peanut-flavoured curry. On the hot side of spicy, this curry went very well with coconut rice. It was honestly the best panang I've ever tried.

While fried rice noodles are expected fare at most Thai restaurants, this pad thai stood out. The thin rice noodles were freshly prepared, fried with tamarind sauce, bean sprouts, minced pork, shrimp

and peanuts. The sauce was light and there would have been enough to feed several more people.

Was the food worth the wait? Definitely.

WE PACKED UP plenty of leftovers, but we didn't manage to save room or time for dessert. We could sense the dancers warming up, so we finished our jasmine tea and paid about \$50.00 before tax and tip.

Ban Thai offers take-out too, which might help if you want a more predictably timed experience. However, observing the hosts in action among the delighted diners is an entertaining dance in itself. Try the dine-in experience, at least for your first Ban Thai adventure.

And so, with very full bellies and with a few minutes to spare, we danced on over to see the show at the Centre for the Arts. Even though I live downtown, within walking distance of a number of Thai restaurants, I'm sure I'll be dancing back

Slipping Sideways into a great grape

WINE **NICE LEGS**
JAMES LYLE
nicelegs@vuwweekly.com

2000 TUDOR PINOT NOIR, \$60

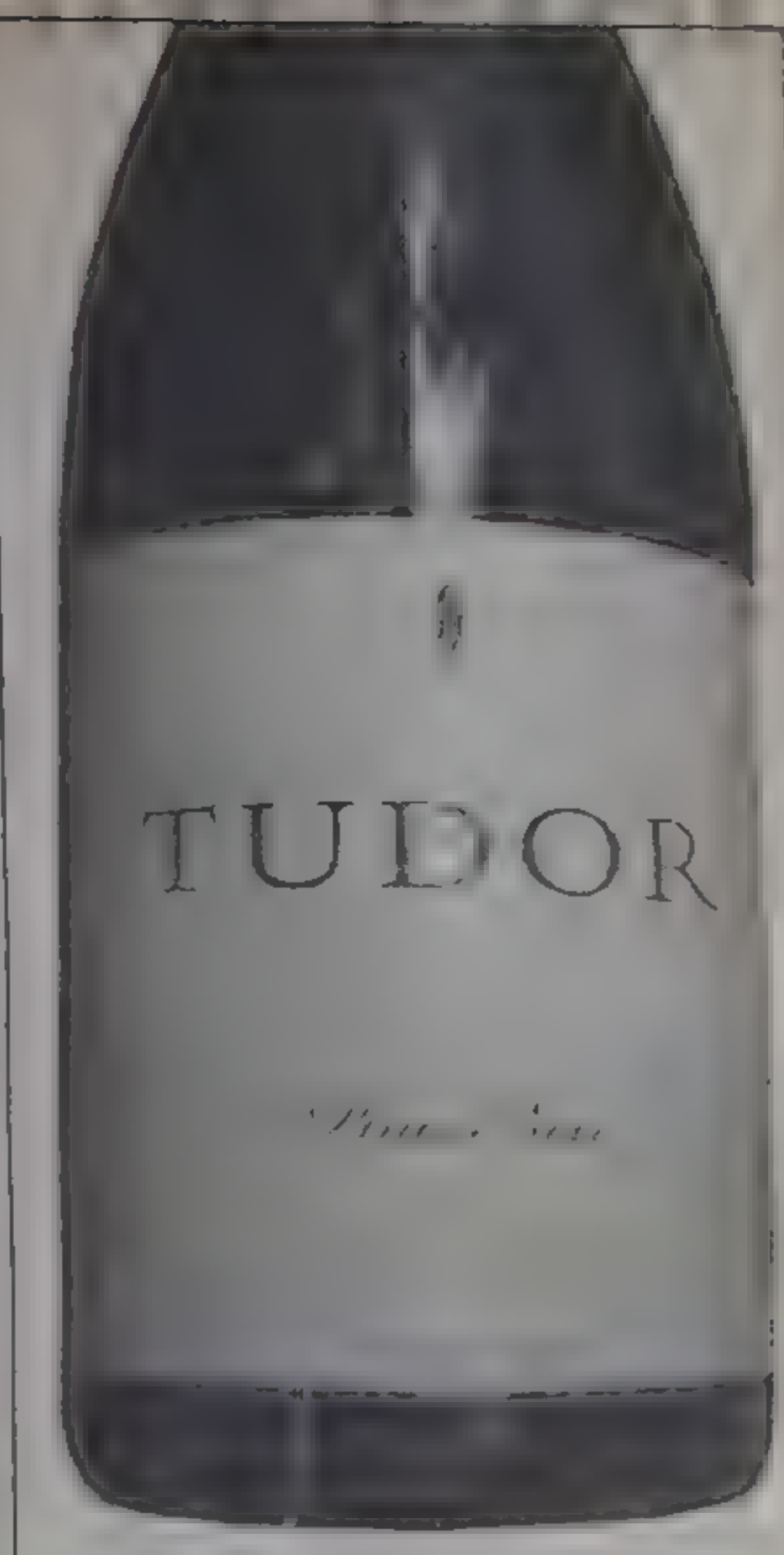
With all the *Sideways* hype floating around newly converted wine connoisseurs, there has never been a better time for California's Pinot Noirs. The Tudor is produced in the Santa Lucia highlands outside Santa Barbara, where the movie was filmed, and does justice to Miles Raymond's obsession.

Lush strawberry hues and a vibrant, fruity nose were clearly evident upon pouring this wine. The

first taste was a thrill. This lighter wine grabbed my attention forcefully at the front of my palate, then slowly gave way to a hint of spice through the middle and back. The lingering, undiluted flavours slowly ebbed after a few moments, leaving me with the desire for another sip.

This was a rich, well-balanced wine that held its own throughout the evolution of my taste. It was one of the better Pinots and welcome refreshment on a relaxed evening; it was worth sharing with friends and well worth the price.

The 2003 Pinot Noir vintage is showing very well, while 2000 and 2001 were considered much poorer years. This impressive Tudor is one of



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THEATRE

Vicious or visionary? *The Blue Light* falls on Hitler's favourite filmmaker

DAVID BERRY / david@vueweekly.com

Canonical women filmmakers can be hard to come by. The list of men who have revolutionized cinema in some form or another is as long as a timeline of film itself, from George Lucas to Georges Méliès.

Arguably, though, there's only one woman on that list: Leni Riefenstahl.

Unfortunately, she also happens to be one of the greatest propagandists of all time: her landmark films, *Olympia* and *Triumph of the Will*, are noteworthy both for their technical mastery—featuring shots and techniques used to this day in everything from Hollywood blockbusters to everyday sports programs—and for the fact they were filmed to bring glory to the Third Reich.

It was this combination of beautiful eye and odious mind that drew Edmonton playwright Mieko Ouchi to Riefenstahl over 15 years ago. This was long before Ouchi conceived of *The Blue Light*, a play about Riefenstahl; it was long before Ouchi (who later won a Canadian Authors Award for *The Red Priest*) even began writing plays. At the time, Ouchi was an aspiring filmmaker trying to find a female role model to look up to—and, having found Riefenstahl, trying to come to grips with a genius who's also a Nazi.

"When AFI [American Film Institute] does their top 100 films, she's the only woman filmmaker on that list," Ouchi says, adding that the male dominance of the list is not without reason.

"I think a lot of young women filmmakers go out looking for someone to emulate, people in whose footsteps



PREVIEW

THE BLUE LIGHT

STARRING SANDRA M. NICHOLLS, APRIL BANIGAN, COLLIN DOYLE, JOHN KIRKPATRICK, DUVAL LANG
TRANS ALTA ARTS BARN, \$17 - \$20

"But I felt so conflicted about how she used her powers, and what choices she made—how do you wrap your head around that? What do you do with someone who takes that passion and that talent and uses it to further a fascist regime that killed millions of people?"

IN OUCHI'S CASE, you use it as a way to explore the idea that none of our choices exist in a vacuum. *The Blue Light* focuses on a conversation between an older Riefenstahl and a young female movie producer.

As Riefenstahl tries to convince the other woman to back her film, and as the producer tries to come to grips with the hero/villain in front of her,

the narrative drifts back through Riefenstahl's life, from her earliest days as a dancer and actress in unremarkable movies to her involvement with the Nazi party.

As in her real life, Riefenstahl argues throughout the play that she's simply an artist: she made movies, nothing more, nothing less. It's an argument that Ouchi doesn't quite agree with—but one she can't easily dismiss it, either.

"From the very beginning of my career, I've seen the power of theatre, and art, as a tool—to educate, to help people find conclusions of their own, and as a political tool," Ouchi explains. "I've never seen them as separate, so I couldn't wrap my head around the

argument; I didn't accept it.

"And yet, I know a lot of fellow artists who don't read the paper, who don't watch the news, who live extremely sheltered lives, politically. I can understand that—it's easy to get involved in other things.

"The blinders that [Riefenstahl] wore are not all that surprising," she continues. "There are lots of us who wear those blinders—we got self-involved in our own little things. Single-minded vision is what allowed her to get films done, but then it was also what allowed her to ignore what was going on."

OF COURSE, even writing about Riefenstahl is a task that's fraught with its own political baggage—Ouchi has had more than one person express surprise that she would even take on such a controversial task.

For Ouchi, though, it's important to be able to look at even the most despicable parts of our humanity because of what it can teach us about ourselves.

"In my heart, I'm a person who likes to shine lights on things, even when they're ugly or uncomfortable, and her story merits exploration," Ouchi says, admitting that she understands why people would want to close their eyes to such a person, though she still disagrees.

"I'm not interested in making people monsters, because that lets us off the hook in a way: to just put it in a corner wasn't actually being true to the moral power of her story. And I don't want to moralize about her, but it has a deep lesson for us, and it's worthwhile, exploring that lesson." ▼

Importance of being *Ernest and Ernestine* is high energy

DAVID BERRY / david@vueweekly.com

About halfway through *The Anger in Ernest and Ernestine*, buttoned-down Ernest (George Szilagyi) is moping around his dank basement apartment, sipping on a beer. His beloved wife (Sharla Matkin) has left. He pops in a tape, and about five seconds later, the basement has become a rock 'n' roll stage, complete with the ever-encroaching furnace as fog machine/light show and Ernest as broken-voiced guitar god.

REVUE

THE ANGER IN ERNEST AND ERNESTINE

WRITTEN BY ROBERT MORGAN, LEAH CHERNIAK, LINDA MILES
DIRECTED BY TRACY CARROLL
STARRING GEORGE SZILAGYI, SHARLA MATKIN
THE ROXY THEATRE, \$15 - \$18

The scene sums up the play fairly well: it isn't anything terribly new or different to play average-guy-as-base-

ment-rock-star for laughs (to the pair's credit, they don't play "Old Time Rock 'n' Roll," but still, it's been done). The sheer manic energy crammed into the scene by Szilagyi, however, removes any feelings of this all being the same old schtick.

The flailing arms, the unrestrained face, the way he explodes his broom/guitar and lets out a primal scream as soon as he realizes someone's caught him in the act—it's undeniably funny, no matter how many

times you've seen it before.

AND SO THE REST of the play goes. Taking our titular heroes through an increasingly frustrating life with each other—Ernest is neat, Ernestine messy, the two disagree on where they should eat, the two disagree on where the tissue box goes—*Anger* never strays too far from the expected, but the sheer commitment of Szilagyi and Matkin to their ridiculous situations overcomes any lag, deliver-

ing some of the best-executed scenes in recent memory.

In particular, a scene where they write a letter that gets progressively more profanity-laced as the anger between them and towards the world grows is probably the funniest on stage this year, both of them about ready to choke each other as they spit out another "FUCK!"

The play isn't perfect, by any means, but anything with this much gusto is well worth a view. ▼

After hearing tales of children's woe, *Three Days of Rain* entreats you to meet the parents

PAUL MATWYCHUK / paul@vuwweekly.com

The title of Richard Greenberg's play *Three Days of Rain* refers to the bafflingly prosaic first entry in the journal of famed architect Ned Janeway.

"The thing with people who never talk," says Ned's son Walker (Nathan Cuckow) upon reading it, "is you always suppose they're harbouring some enormous secret. But just possibly, the secret is they have absolutely nothing to say."

But as we find out later, Walker couldn't be more wrong—if anything, Ned has more to communicate than anyone else in the play. (Ironically, he's also a stutterer.) Walker's not unique, however.

Each of the three young characters we meet in the first act introduces themselves by telling the audience about their screwed-up families, but it's only in the second act, when we go back in time to when their parents were young themselves, that we gradually realize how wrong those stories all were.

Walker and his sister Nan (Lora Brovold), for instance, never imagined that their parents, whose marriage was rocked by violence and mental illness, might actually have been

REVUE

TO APR 2

THREE DAYS OF RAIN

DIRECTED BY JOHN HUDSON

WRITTEN BY RICHARD GREENBERG

STARRING LORA BROVOLD, NATHAN CUCKOW,

AARON TALBOT

VARSONA THEATRE, \$13 - \$20

deeply in love once and capable of giving each other spiritual support at a time when they needed it most.

Those misunderstandings go forward in time too. One of the play's most poignant moments comes when Ned (also played by Cuckow) muses to his soon-to-be-wife Lina about how wonderful it would be to be a flâneur, a vagabond prince aimlessly wandering the city streets. Little does he realize that he's describing the eventual fate of his troubled, still-unborn son—a fate much sadder in reality than it is in Ned's sentimental fantasies.

GREENBERG'S WRITING is often too literate for its own good, as when Nan, appalled at Walker's thinness, says he looks "ectomorphic—plasmic, almost," and he throws in a few too many of those long, theatrical speeches where characters dress each other down in



phrases that are just a tad too well-turned and writerly to sound anything like believable human speech.

It also doesn't help this production's credibility to hear these supposedly high-cultured characters

mispronouncing words like "quattrocento" and names like "Anaïs Nin."

Cuckow can be an uneven actor—in plays like *SubUrbia* and *This Is Our Youth*, a nastiness crept into his stage presence, as if he didn't even like the

characters he was playing—but here he seems much more relaxed and vulnerable, especially in his second-act scenes as stuttering, soulful Ned.

At first, the second act looks like it's going to be one long episode of *Acting on Parade*, with Cuckow stuttering and Brovold suddenly adopting a Southern accent to play Lina.

But soon, the unforced chemistry between the two actors takes hold, the scene beautifully captures those tremors of doubt that plague all young artists—that sensation of being full of ideas but having no idea how to express them, that horrible, stalled feeling that it's just not going to happen for you.

This production has its flaws—Aaron Talbot, the other actor in the cast, works hard but fails to capture the dichotomy between his two roles, an actor who's content to be shallow and an architect who's tortured by having to live up to his reputation for "genius."

But there's something about the mysterious, graceful way that the two halves of this play match up that stays with you. Like Ned Janeway, it transcends its occasional awkwardness and finds a way to say something beautiful. ▽

And the nominees for the Mayor's awards are ... wait, where are they?

DAVID BERRY / david@vuwweekly.com

Come May 29, Edmonton's artistic community will once again descend onto the Winspear Centre for the second annual Mayor's Evening for the Arts.

But before the evening of back-patting—which took over from the far-less-spectacular Mayor's Luncheon last year—can get underway, the Professional Arts Coalition of Edmonton needs to find people and businesses to give the awards away to. As such, they've put out an open call for nominations, due Apr 7.

Any and all interested can nominate artists, promoters, supporters and businesses in any of nine categories.

Three Mayor's Awards are given in recognition of sustained support of the arts by a business, innovative support of the arts by a business, and promotion of the arts.

As well, six awards of \$2,500 are sponsored by a range of companies for local artists, including the Enbridge Award for Emerging Artist, and the ATCO Gas Award for Outstanding Lifetime Achievement, among others.

"Those are always two of the most exciting awards," explains Rona Fraser,

ARTS NOMINATIONS

a spokesperson for SJ Events, who are charged with ensuring the gala goes off without a hitch.

"It's a chance to catch someone who is just starting off their career in the arts, and someone who's proven themselves in the arts community in Edmonton."

There will be another chance to recognize those who have proven themselves to the arts community with the broadening of the Mayor's Award for promotion of the arts.

While before the award was limited strictly to those in the business, the award has been expanded this year to include advocacy, which ranges from lobbying government to helping arts groups get more funding.

"It opens up the award a bit more, and gives us a chance to recognize some people who maybe aren't as visible in terms of promotion," says Fraser.

A complete list of awards and guidelines for nominations can be found at pacedmonton.com. ▽

CHECK OUT THE MOST COMPREHENSIVE LISTING OF WHAT IS GOING ON IN THE EDMONTON ARTS SCENE AT VUW WEEKLY.COM

Walterdale Playhouse Presents
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by Thornton Wilder

March 29 - April 1, 4 - 8, 2006 @ 8 pm
Sunday Matinee April 2 @ 2 pm
No latecomers admitted
Tickets \$12 - \$16, Available at the door or call TIX on the Square (780) 420-1757

Walterdale Playhouse 10322 - 85rd Avenue, www.walterdaleplayhouse.com

SEX SELLS, RIGHT? NOT IF YOUR ART IS MALE NUDES

AGNIESZKA MATEJKO / agnieszka@vueweekly.com

Maybe it's because we live in a country where the most we see of each other's bodies are bare arms (and that for about two months of the year), or maybe we're just repressed, but whatever it is, we Edmontonians have the strangest attitude to nudity.

It just doesn't make any sense. Why is it that every corner grocery store carries whole shelves of tacky soft-core porn mags prominently displayed, but if you show tasteful drawings of nudes in public places, the morality police appear out of the woodwork to complain about the effect on children?

That bizarre contradiction is one that artist and photographer Ross Bradley has had to deal with more than most. And his own struggles with finding a venue for his nudes have only made him more determined to see the great tradition of nude figures in western art accepted in his hometown.

That's why Bradley has been spending hours after busy days at work as the volunteer coordinator of model sessions at Harcourt House and has put together the fourth figurative art show—this year entitled **AD PARNASSUM**.

He has invited six figurative artists—George Botchett, Sidse Naess Bradley, Vern Busby, Edmund Haakonson, Maureen Harvey and Curtis Peterson—to join him in this unabashed and unencumbered celebration of the human body

REVUE

TO PARNASSUM

AD PARNASSUM

BY GEORGE BOTCHETT, E. ROSS BRADLEY, SIDSEL NAESS BRADLEY, VERN BUSBY, EDMUND HAAKONSON, MAUREEN HARVEY, CURTIS PETERSON
FRINGE GALLERY (10516 WHYTE AVENUE)

BRADLEY HAS good reasons to feel more passionately than most about the human figure. While female nudes, abstractly depicted, without a hint of sexuality, are already very difficult to exhibit (dealers are afraid of offending patrons, and the nude figure is simply not a big seller), Bradley discovered that his male nudes are positively out of bounds.

"People want them off the wall because children might see them," explains Bradley and adds with bewilderment, "and God forbid they may ask mom or dad a question."

In one image we see a close-up view of a male back dissolving into a dark, dreamlike interior; another man's face emerges from the depths. The camera captures the two men in a gesture of intense recognition. In this moment, there is as much of an intense connection between two people, perhaps even love, as there is sexuality.

WHILE BRADLEY'S NUDES convey overtones of sexuality, the rest of the artwork in this show is almost entirely sex-free.

They primarily depict the traditional female nude in free, painterly strokes,



but the technical accuracy required to draw such gestural figures is immense.

As Bradley succinctly put it: "If a tree is out of place probably nobody is going to notice; if an arm is out of place, someone will point it out."

That's why nudes often become

technical illustrations: after all, once you have looked at a model for a few hours, he or she becomes just another bowl of fruit.

In the end, though, this show of the nude figure is not for everyone. There are and always will be a few people in

Edmonton who are so used to seeing people in parkas that a nude body will be too much, whatever the context.

For the vast majority of us, however, this is a show that celebrates the nude in an entirely non-offensive and child-friendly manner. ▼

ARTS WEEKLY

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DANCE

BLIND IN YOURS: LANDSCAPE GALLERY 1000 Ave. Jm, 11455 87 Ave (451-8800) • Presented by the artist with Edmund Stark (choreographer) • The artist's work is a series of paintings and sculptures that explore the relationship between the human body and the landscape. • Mar. 11-12 • Tickets available at The Market.

MIDNIGHT AT THE OASIS: ISS: DANCE PRODUCTIONS 1000 Ave. Jm, 11455 87 Ave (451-8800) • Presented by the artist with Edmund Stark (choreographer) • The artist's work is a series of paintings and sculptures that explore the relationship between the human body and the landscape. • Mar. 11-12 • Tickets available at The Market.

SUZUYA NADIYA (CONSTELLATION OF HOPE) 1000 Ave. Jm, 11455 87 Ave (451-8800) • Presented by the Suzuya Theatre of Dance (Suzuya Nadiya) and Nadiya Choreographer Ensemble (Suzuya Nadiya). Dedicated to the 15th

anniversary of independence of the Ukraine • Sun, Mar. 26 (2:30pm) • \$20 (adult)/\$15 (senior/chld 12 and under) at TIX on the Square

GALLERIES/MUSEUMS

AGNES BUGERA GALLERY 12310 Jasper Ave (482-2854) • Open: Tue-Sat 10am-5pm • Artworks by Lorenzo Dupuis and Donald Pentz • Opening reception: Sat, Apr. 1-13, 2006

ALBERTA CRAFT COUNCIL GALLERY 1000 Ave. Jm, 11455 87 Ave (451-8800) • Open: Mon-Sat 10am-5pm (closed all hols) • **Lower Gallery:** *INSPIRED, INFLUENCED—SERIES* Alberta Craft Council Feature Exhibition; until Apr. 1 • **Discovery Gallery:** *SPARKS* Metal artworks by the members Metalphonic Association of Metal Artists (MAMA) • Until Apr. 15

ART BEAT GALLERY 26 St. Anne Street, St. Albert (459-3679) • Open: Tue, Wed, Fri 10am-6pm, Thu 10am-8pm, Sat 10am-5pm • **CELEBRATING 10 YEARS:** New artworks by gallery artists

ART GALLERY OF ALBERTA 2 Sir Winston Churchill Sq. (422-6223) • Open: Tue-Fri 10-30am-5pm, Thu evenings until 8pm, Sat-Sun 11am-5pm • **BUILDING A COLLECTION** 80 Years at The Edmonton Art Gallery; until Apr. 2 • **CROWDS/CONVERSATIONS/CONFESSIONS:** Artworks by Max Dean, Kristan Horton, Atom Egoyan, Laiwan, George Bures Miller, Don Ritter, and David Roselzky; until June 11 • **UNCERTAINTY MARKERS AND COMMOTION MACHINES:** Installation by Jean-Pierre Gauthier; until June 11 • **Kitchen Gallery:** *SPARE* Printworks by Steven Dixon; until June 11 • **Children's Gallery:** *ALPHABET SOUP* incorporating illustrations by Lorna Bennett

ART MODE GALLERY 12220 Jasper Ave (453-1555) • Landscape paintings by Louise Larouche, sculptures by Boris and Richard Kramer and Alberta landscape paintings by Jim Akerman • Until Mar. 25

ARTSHAB STUDIO GALLERY 10217-106 St, 3rd Fl (439-9532/429-2024) • Open: Thu 5-8pm, Sat 2-8pm • **CREEPY**

Artworks by 13 visual artists who explore the diversity of "creepiness" through various mediums • Until Apr. 27

BEARCLAW GALLERY 10403-124 St (482-1204) • Artworks by Norval Morrisseau, Daphne Odjig, Roy Thomas, Jane Ash Portas, George Littlechild, Joane Cardinal-Schubert, Jim Logan, Maxine Noel, Aaron Paquette and others

CAELIN ARTWORKS 4728-50 Ave, Wetaskiwin (780-352-3519 1-888-352-3519) • Open: Mon-Fri 9:30am-5:30pm, Sat noon-4pm • Artworks by Leon Strembitsky, Colleen McGinnis, Donna Brunner, Rosalind Grant, Judy Hauge

CENTRE OF ARTS VISUALS OF ALBERTA 1000 Ave. Jm, 11455 87 Ave (451-8800) • Group show featuring artworks by members of the gallery • Until Apr. 5

CHRISTL BERGSTROM'S RED GALLERY 9621-82 Ave (439-8210) • Open: Mon-Fri 11am-5pm • **MY FAMILY, MY SELF:** Contemporary portraits • Until Apr. 30

COLLECTIVE CONTEMPORARY ART AND DESIGN 102, 6421-112 Ave (491-0002) • Open: Wed-Fri 12-5:30pm, Sat 10am-6pm, Sun 12-4pm • **VALENTINE'S DAY SHOW:** New artworks by Valery Goulet, Genevieve Dionne, Ben Skinner, Curtis Allan, Andy Warhol, Glenda Dennis, Adriane Koleric, Karen Pentland, Vicki Sather, Grant Wilem, and Rob Buttery

DOUGLAS UDELL GALLERY 10332-124 St (488-4445) • Open: Tue-Fri 9:30am-5:30pm • **TWO PATHS:** New artworks by Saskatchewan artist Will Perreault • Mar. 30-Apr. 15 • Opening reception: Thu, Mar. 30 (5-7pm)

EXTENSION CENTRE GALLERY 2nd Fl, University Extension Centre, 8303-112 St (492-0166) • Open: Mon-Thu 8:30am-8pm, Fri 8:30am-4:30pm, Sat 9am-noon • **IMPRESSIONS OF EGYPT:** Pen and ink drawings by Sharon Fitzsimmons • Mar. 24-Apr. 5 • Opening reception: Fri, Mar. 24 (7-9pm)

FRINGE GALLERY 10516 Whyte Ave (432-0240) • **AD PARNASSUM:** Artworks by various Harcourt artists • Until Mar. 31

GALLERY AT MILNER Stanley A. Milner Library, 7 Sir Winston Churchill Sq • **DA CAPO: SCENES FROM A RAW**

PALETTE Paintings by Laurie MacFayden • Until May 1

GREENLAND GARDEN CENTRE Hwy 16 E, Cloverbar Rd (922-3179) • **THE EMERGING ARTISTS' SOCIETY OF ALBERTA:** A variety of artworks by local emerging artists • Apr. 1-2 (10am-4pm)

HARCOURT HOUSE 10215-112 St (426-4180) • Open: Mon-Fri 10am-5pm, Sat 12-4pm • **Main Gallery:** *FIELD WORK.* Installation by Clint Wilson; until Apr. 13 • **Front Room:** *MICROSCAPES* Artworks by Jeka Arnold; until Apr. 13

JASPER YELLOWHEAD MUSEUM AND ARCHIVES Pyramid Lake Rd, Jasper (780-852-3013) • **Main Gallery:** *HOUSEBROKEN WALL CHAMPIONS:* Acrylic graffiti and street influenced paintings by Tristan Overy • **2nd Gallery:** Mixed-media artworks by Nailia Minnebaeva • Until Apr. 2

JEFF ALLEN GALLERY Strathcona Place, 10831 University Ave (433-5282) • Featuring artworks by Neli Farolan • Until Apr. 6

JOHNSON GALLERY (SOUTH) 7711-85 St (465-6171) • Open: Mon-Fri 9am-5pm, Sat 10am-5pm • Artworks by Norval Morrisseau, Waltraut Unbekannt-Lafleur, Herbert Hahn, Sophia Podryhula-Shaw and others • Through March

JOHNSON GALLERY (NORTH) 11817-80 St (479-8424) • Open: Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Artworks by Norval Morrisseau, Jackson Beady, Illingworth Kerr, Meredith Evans, Ted Hesketh; giclee prints by various artists • Through March

LATITUDE 53 10248-106 St, 2nd Fl (423-5353) • Open: Tue-Fri 10am-6pm, Sat 12-5pm • **53 WAYS TO LEAVE YOUR LOVER:** Sat, Mar. 25 (8pm door); \$6 (member)/\$9 (non-member) at TIX on the Square

LITTLE CHURCH GALLERY 455 King St, Spruce Grove (962-0664) • Open: Tue-Sat 12-5pm • **MY GREAT ESCAPE:** Landscapes by Lorraine Bready • Until Mar. 25

McMULLEN GALLERY U of A Hospital, 8440-112 St (407-7152) • Open: Mon-Fri 10am-8pm, Sat-Sun 1-8pm • **IN THE SPIRIT OF TIBET:** Virginia Penny (curator) featuring photo-

graphs, objects and book of poetry • Until Apr. 2

MCPAG 5411-51 St, Stony Plain (963-2777) • Open: Mon-Sat 10am-4pm; Sun 10am-6:30pm • **THREE MUSES:** Pat Strakowski, Liv Pedersen, Ilse Anyas-Salkauskas; until Apr. 20

MUSEE HERITAGE MUSEUM 5 St. Anne St (459-1528) • Open: Mon-Sat 10am-5pm; Sun 1-4pm • **NORTHERN FOCUS:** Robert J. Flaherty's photographs of Canada's Arctic Peoples, 1910-1914 • Until Apr. 29

PICTURE THIS GALLERY 959 Ordze Rd, Sherwood Park (467-3038) • The Society of Western Canadian Artists Art show and Sale • Until Mar. 25

PLANET ZE DESIGN 10055-80 Ave (428-3499) • Open: Wed-Fri 1-5pm; Sat 3-7pm • **DESIGN STUDIES GRAD SHOW** • Apr. 3-8 • Opening reception: Thu, Apr. 6 (7-10pm) • Open: Apr. 3-5 (noon-7pm); Apr. 6 (noon-5pm, 7-10pm); Apr. 7 (noon-5pm), Apr. 8 (noon-4pm) • Opening reception: Apr. 6 (7-10pm)

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open: Tue-Sat (10am-5pm), Thu (10am-8pm) • **EXTRA ORDINARY:** Artworks by Beth Pederson, Danielle Rice and Nicole Thiessen • Until Apr. 8

REYNOLDS ALBERTA MUSEUM 1000 Ave. Jm, 11455 87 Ave (451-8800) • Open: Tue-Sun 10am-5pm • **AS ABOVE, SO BELOW:** Watercolour landscapes by Robert Sinclair • Mar. 25-Apr. 11 • Opening reception: Sat, Mar. 25 (1-4pm), artist in attendance

SCOTT GALLERY 10411-124 St (488-3619) • Open: Tue-Sat 10am-5pm • **AS ABOVE, SO BELOW:** Watercolour landscapes by Robert Sinclair • Mar. 25-Apr. 11 • Opening reception: Sat, Mar. 25 (1-4pm), artist in attendance

CONTINUES ON PAGE 29

SNAP GALLERY 10309-97 St (423-1492) • Open Tue-Sat 12-5pm • *BIND*: Printworks by Calgary artist Linda Carreiro • Until Apr. 8

STUDIO GALLERY 143 Grandin Park Plaza, St. Albert (460-5990) • Open: Tue-Wed, Fri 10am-6pm; Thu 10am-8pm, Sat 10am-5pm • *EXPRESSIVE ABSTRACTIONS* • March and April

YAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • Open Mon-Fri 10am-4pm • *INTERIORS* Artworks by Ann Haessel, Tammy Salzi and Kevin Law • Until Apr. 14

VANDERLEEJE GALLERY 10183-112 St (452-0286) • Open Tue-Sat 10am-5:30pm • *NEW WORKS*: Sculptures by Ken Macklin; paintings by Phil Darrah, Robert Scott, James Walsh, Amy-Claire Huestis, and Robert Wiseman

WALTERDALE PLAYHOUSE THEATRE LOBBY 10322-83 Ave (432-7357) • *THE IMAGINARY WORLD OF EDITH EICHNER*: Paintings by Edith Eichner • Mar. 29-Apr. 8 (one hour before curtain for the play *The Skin of our Teeth*)

WORKS GALLERY Commerce Place, Main Fl, 10150 Jasper Ave (426-2122) • Open: Mon-Fri noon-5pm • *KNOT IN TIME*: Artworks by Eric Burton, Annie Macrae, and Stephanie Jonsson • Until Mar. 31 • Closing reception Mar. 31 (7-10pm)

LITERARY

AUDREYS BOOKS 10702 Jasper Ave (423-3487) • A discussion about the Battles of Trafalgar and Austerlitz as well as comparing Nelson and Napoleon with Maurice Shank, Thu, Mar. 23 (7-30pm), free • Editors Debra Davidson and Kierstin C. Hatt discuss their book *Consuming Sustainability: Critical Social Analyses of Ecological Change*; Tue, Mar. 28 (7-30pm), free • Book launch of Garry Ryan's new book *The Lucky Elephant Restaurant*. R.F. Darion will be talking about her third Staff Sergeant Dan Laurensen mystery coming out later this spring; Thu, Mar. 30 (7-30pm)

BLUE CHAIR CAFÉ 9624-76 Ave • Story Slam: Writers read or perform their own story • 3rd Wed ea month (8pm/7pm sign-up) • \$5 donation/pass the hat

CITY ARTS CENTRE 10943-84 Ave (433-2932) • TALES story tellarounds • 2nd-Fri each month

GRANT MACEWAN COLLEGE CITY CENTRE Bookstore • Discovery Café: What is beauty? If beauty is in the eye of the beholder, is Hollywood the eye? Or is true beauty really only skin deep? Hosted by Sandra Mooney-Ellerbeck, Julie Robinson (facilitator), song by Anna Marie Sewell, readings by Anna Moduchowska, Julie Robinson, Anna Marie Sewell • Mar. 25 (1-2:30pm) • Free

KASBAR LOUNGE Yianni's Taverna basement, 10444-82 Ave • Rock the Kasbar, open-stage spoken word featuring various readers with the Raving Poets Band • Every Wed (8pm) • Until Apr. 26

STEEPS TEA LOUNGE ON WHYTE 11116-82 Ave • Writers Guild of Alberta Member Night. Open mike and Readings from members of the Stroll of Poets, Raving Poets, Poets Ink, the League of Canadian Poets and other writing organizations • Wed, Mar. 29 (7pm)

NAKED CYBER CAFÉ 10354 Jasper Ave • Music, poetry, and performance art open stage hosted by the Naked Eclectic Electric Orchestra • Every Thu (8pm)

UNIVERSITY OF ALBERTA Rm 122, Education South Building (458-4662) • Pushing the Poem Off The Page: With Sheri-d; Fri, Mar. 31 (8pm); Fri. free (member/first time guests)/\$10 (non-member) • High Performance Performance Open your mind to the possibilities of the imagination which inspire you to write freely; Sat, Apr. 1 (9:30am-4pm); \$30 (member)/\$60 (non-member)

LIVE COMEDY

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Thu 8:30pm, Fri 8:30pm, Sat 8pm and 10:30pm •

Bob Beddow; Mar. 23-25

THE COMIC STRIP 1646 Bourbon St. WEM, 8882-170 St (483-5999) • Open nightly 8pm, Fri 8pm and 10:30pm, Sat 8pm and 10:30pm, Sun 8pm • Special concert presentation featuring Mitch Fatel; with Mike Tod and MC Rick Bronson, Mar. 23-26 • Round 2 of Edmonton's search for the funniest person with a day job hosted by Paul Brown; Tue, Mar. 28 • B.O.I. (Best of Improv); featuring members of Edmonton's best Improv Players along with the Fresh Faces of Stand-Up. Wed, Mar. 29 • Host of CMT *Summer Games* Pat Dixon with Lars Callieou and Paul Brown, Mar. 30-Apr. 2

YUK YUK'S KOMEDY KABARET Londonderry Mall (481-9857) • Open: Wed-Fri 8pm, Sat 8pm and 10:30pm, Sun 8pm • Wed. Disgruntled employee night, and amateur night with a professional headliner; \$5 • Brian Stollery, Sean Lecomber, Harold Preuss, Mar. 22-26 • Dustin Diamond "Screech" from "Saved by the Bell"; Sat, Apr. 1

THEATRE

THE ANGER IN ERNEST AND ERNESTINE Roxy Theatre, 10708-124 St (4204-1757) • By Robert Morgan, Marth Ross and Leah Cherniak, presented by Theatre Network • Ernest and Ernestine are misfits in love, they share a cramped basement suite that has a huge old furnace with a life of its own • Mar. 16-26 (8pm), Mar. 26 (2pm) • \$18 (adult)/\$15 (student/senior) at TIX on the Square, Roxy Theatre box office

THE BLUE LIGHT Westbury Theatre, TransAlta Arts Bams, 10330-84 Ave (477-5955) • By Mieko Ouchi, presented by Workshop West Theatre • Lenn Riefenstahl—a dancer, actor, photographer and a filmmaker—was best known as the director of *Triumph of the Will*, a film of the Nazi Party rally, and *Olympia*, an account of the 1936 Olympics in Berlin. Was she a pawn of the Third Reich or a naïve documentarian? • Mar. 24-Apr. 2 (Tue-Sat 8pm, Sun 2pm) • Opening night: \$24 (adult)/\$21 (student/senior), \$20 (adult)/\$17 (student/senior) available in advance at TIX

on the Square; Two-For-One Tuesdays

CHIMPROV Varscona Theatre, 10329-83 Ave (433-3399) • Comedy improv every Sat 11pm (except last Saturday of the month)

COME BLOW YOUR HORN Mayfield Dinner Theatre Mayfield Inn, 16615-109 Ave (483-4051) • Neil Simon's hit comedy • Until Apr. 9

DIE-NASTY Varscona Theatre 10329-83 Ave (433-3399) • Directed by Dana Andersen, intrigue, passion and shennanigans abound in Edmonton's live improvised soap opera • Every Mon (8pm) until May 29 • \$10 (door)

EVERYBODY LOVES RAY'S MOM Jubilations Dinner Theatre, 8882-170 St (484-2424) • A successful sports writer, Ray Baritone, lives with his wife, Debra. So what happens when Ray's Mother Marie announces that they all are going to have to live together under one roof? • Until Apr. 2

IMAGEPALDOOSAI Jekyll and Hyde Pub, 10610-100 Ave (420-1757) • A grab-bag of entertainment that may or may not contain some of the following: one-act plays short pieces, musical numbers, performance art, live animals, high-wire acts. Warning: may contain nuts • Mar. 30-Apr. 8 (no show Sun-Mon) (8pm curtain) • \$13 (Tue Thu)/\$16 (Fri-Sat) at TIX on the Square, door

OH SUSANNA! Varscona Theatre, 10329-83 Ave (433-3399) • A Euro-style variety spectacle, hosted by international glamour-gal Susanna Patchouli, featuring the triumphant return of co-host Eros, the God of love • Sat Mar. 25 (11pm) • Tickets at the door

SCENES FROM AN EXECUTION Timms Centre, 87 Ave-412 St, U of A (492-2273/420-1757) • By Howard Barker presented by Studio Theatre, and directed by Kathleen Weiss. A brilliant and defiant female artist is commissioned by the State to create a painting to commemorate a momentous military battle • Mar. 30-Apr. 8 (8pm, no show Sun) • \$8-\$20 at TIX on the Square, \$5 Preview: Wed, Mar. 29 (8pm), matinee Thu, Apr. 6 (12:30pm)

SEESAW Horizon Stage, 1001 Calmar Rd. Spruce Grove (962-8995/451-8000) • Four kids cope with the ups and downs of their lives. Green Thumb Theatre examines the influences youth get from pop culture (violence, body image, materialism, bullying) and how they affect the way they interact with schoolmates and their parents • Sat, Mar. 25 (2pm) • \$8 (all ages)

THE SKIN OF OUR TEETH Walterdale Playhouse 10322-83 Ave (439-2845) • By Thornton Wilder. Directed by, Dan Hawkins • Mr and Mrs. Antrobus and their kids, and the mad struggle to re-invent the perfect household. But it's hard to run a household when the Age of the dinosaur and the dinosaurs keep getting in the way. Program • Mar. 29-Apr. 8 • \$14-\$16 (adult)/\$12-\$14 (student/senior) at TIX on the Square

THEATRE SPORTS Varscona Theatre, 10329-83 Ave (433-3399) • Rapid Fire Theatre, improvisation, improv, every Friday at 11pm • \$10

THREE DAYS TO KILL Varscona Theatre, 10329-83 Ave (434-5564/420-1757) • By Richard Greenberg, presented by Shadow Theatre. Three young people try to uncover the truth behind their father's legacy as a mother's murder and the crucial three days that changed the course of their lives • Until Apr. 2 (Tue-Sat 8pm, Sun 2pm) • Tue-Thu 8pm, Sun 2pm \$16 (adult) \$13 (student/senior) Fri-Sat 8pm \$20 (adult) \$17 (student/senior) Sat 2pm Pay What You Can Two-for-one Tue • Tickets available at TIX on the Square

TRYING Citadel Theatre, 2920-101 Ave (405-1820) • By Joanna M. Cleveland. Based on a true story, it's 1957. Judge Francis Biddle—Attorney General of the US during the Roosevelt administration and a liberal Chief Justice for the Supreme Court—died. Today he has to be in yet another courtroom. A tribute to the unlikely friendship between a liberal legal giant and a conservative politician from Saskatchewan • Mar. 31, Apr. 1

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Ever wonder what happens after you flush? Infrastructure tells us how they do that

BOOKS | PRINT CULTURE

CHRISTOPHER WIEBE
printculture@vueweekly.com

There has been impassioned debate over the design of the Royal Alberta Museum and the Art Gallery of Alberta in the past few months, yet 99 per cent of Edmonton's built environment goes unnoticed.

The everyday world around us has become filled with mysteries we rarely give any thought. What is the purpose of that humming grey electrical box on my front lawn? How does my cellphone call get to a friend's car on Highway 16? What happens after I flush the toilet?

Taking his cue from field guides for birds and flowers, American science writer Brian Hayes has spent over 15 years putting together **Infrastructure: A Field Guide to the Industrial Landscape** (Norton). It's a hefty coffee-table book that aims to explain to the layperson the gamut of North America's man-made industrial environment.

Hayes starts with basic inputs (raw materials like mining and petroleum) and moves to the biological raw materials of agriculture, before turning to power, transportation, and communications networks. The result is an accessibly written and well illustrated book that proceeds from what is visible (many of these things are high on towers or behind chain-link fencing) to explaining its purpose and the principles and history of its design.

FASCINATING MATERIAL springs forth at every turn. Asphalt is only useful in an age of pneumatic tires that spread out vehicle loads, and 19th-century undersea telegraph cables were coated with gutta-percha, a rare Asian tree resin.

Elsewhere, Hayes considers the physics of water towers, the sewage treatment world of trickling filters and activated sludge, and considers the colour qualities of sodium or mercury-vapour streetlights. Sidebars contain discussions of the mathematics of traffic jams or the basic taxonomy of bridge truss design.

Hayes carefully begins with the basic science—ohms and amps for instance—before delving into technological innovations. The method is very effective. While I'm still fuzzy on how cellular networks work, I've achieved a Zen-like clarity on things like the transmission of microwaves and aircraft control.

Of particular interest to Albertans may be the chapters on oil and gas, power plants, and the power grid. Hayes explains such things as "fracking," the underground explosions that create channels for oil and gas to ooze from their matrix of rock to the drill hole, and follows the oil-refining process from the feed heaters and fractionating columns to catalytic cracking units and tank farms.

IN HIS AFTERWORD, Hayes writes of our epoch's lack of daily contact with industry and how sad it is that most people "don't understand the basic substrate of their own world." But, in the

face of *Infrastructure's* deluge of detail, one might ask whether it's necessary to understand how things work to be an informed citizen. Absolutely, I'd say.

The forces of mystification, alienation and specialization have worked to the benefit of elites. They are the ones who profit from not being held in check by an observant and skeptical citizenry.

The Victorians had a culture of amateur inquiry and curiosity while we, by contrast, get most of our information about the world through the media, not first-hand exploration. We commune with the virtual and ignore the tangible.

This has very real consequences: we know nothing about electricity generation and distribution and so we end up with deregulation; we avert our eyes from the oil industry and tar-sands development and are hence complicit in environmental devastation.

The genius of Hayes's book on the seemingly esoteric world of industrial infrastructure is that it can help us to know ourselves.

If infrastructure can be defined as "the foundation or basic structure of an undertaking," then the systems and materials in Hayes's book are what ground our society's "project." But what is this project exactly? What is all of this stuff enabling?

Infrastructure is a beautifully made, yet devastating book. It acts like an X-ray machine, revealing how our lives are embedded in systemic webs beyond our knowing and confronting us with the frightening spiritual emptiness at the heart of our civilization. ▽

If being a *Mean Boy* always meant wanting to write poetry, we would get beat up less

CAROLYN NIKODYM / carolyn@vueweekly.com

When Lawrence Campbell heads off to a small New Brunswick university from PEI, he goes there to learn how to be a poet from his hero, writer and professor Jim Arsenault. And from the beginning of Lynn Coady's **Mean Boy** (which the Edmonton resident will be reading from on Thu, Mar 30), he feels exalted in Jim's presence.

With beautifully woven prose, Coady takes her readers on a fully realized journey where art appears to be the only salvation from worldly woes, capturing the ongoing debate about what art is in the first place and asking whether art can be separated from the artist.

And Lawrence is the perfect guide. As he questions his own identity—is he a "real" poet? Is he Lawrence or Larry?—his yearning to be a respected adult and friend becomes the yearning of each of us.

LAWRENCE'S QUEST becomes chaotic, however, when he is taken under Jim's stifling wing. Always eager to please, Lawrence finds his very being compromised as he embarks on an unspoken competition with his classmates for Jim's acceptance.

Although there's a strong sense of inevitability to *Mean Boy*—we know, in the most basic terms, how this will all pan out—the magic of it stems from Coady's ability to breathe life

BOOKS | THU, MAR 30 (7:30 PM)
LYNN COADY
READING FROM *MEAN BOY*
GREENWOOD'S VOLUME II (12433 — 102 AVENUE)

into each of her characters, no matter how minor, as well as poetically charge her work with a palpable sense of time and place.

When Lawrence accepts a handful of magic mushrooms, for example, it's impossible not to feel the throb and din of the busy bar he finds himself in, impossible not to see the world as he does—all serpentine arms and legs. And when he realizes his crush on classmate Sherrie Mitten, Coady invites you along on his endearing and addled thought process, as his mind divides into its smart and stupid components.

However, it's in Coady's understanding of hero worship that *Mean Boy* forms its most indelible mark. Lines between the idol and worshipper become blurred, as many idols only have substance in the fact that they are esteemed.

And as Lawrence learns, if heroes are hard to come by, they're even harder to hold on to. Whether we simply grow out of them or whether they crash down from the pedestals we place them on is of little consequence; the effect is the same, and it's an event that changes us forever. ▽

INDULGE YOUR PASSION FOR BOOKS!

Book Launch

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7:30 pm

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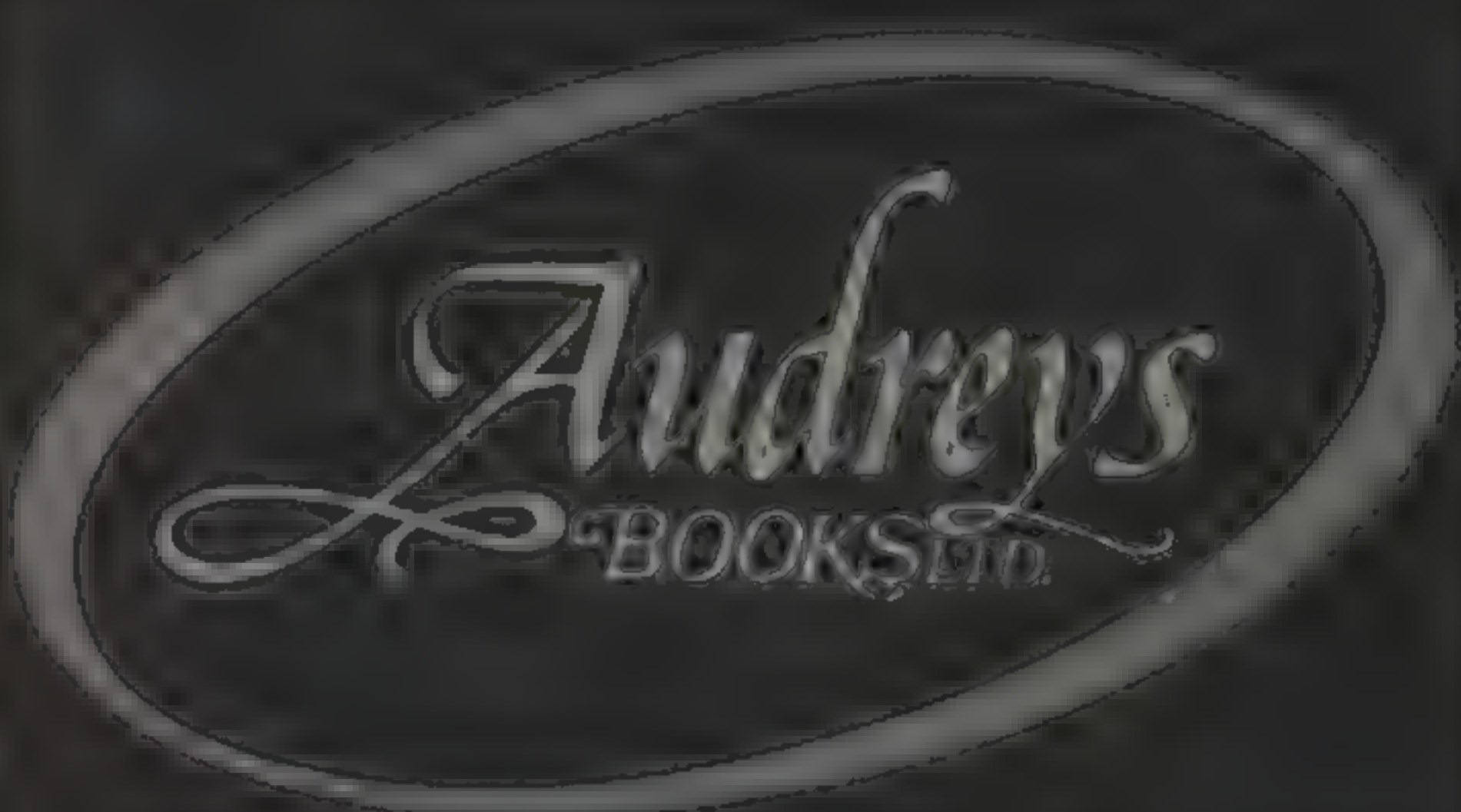
The Last Great War:
The Agricultural Settlement of
the Peace River Country to 1914

Thursday
Apr. 6
7:30 pm

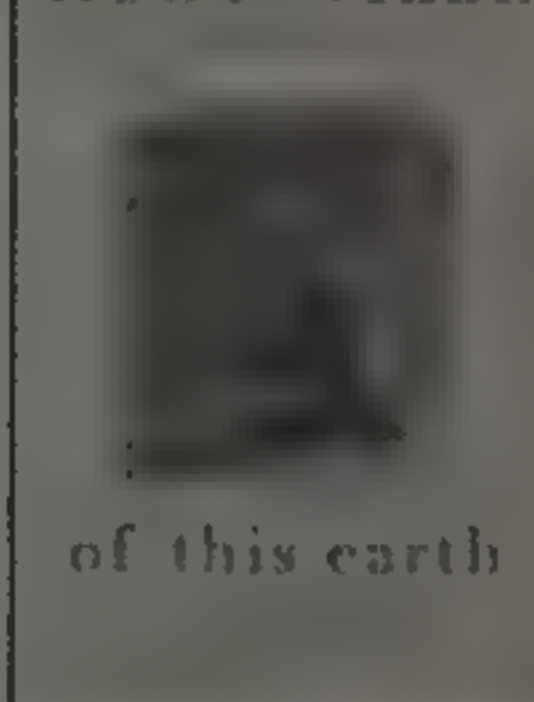
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Thursday
Mar. 30 at 7:30 pm



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new memoir, *Of This Earth*,
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Put on your code of honour for Metro's seven samurai films

JOSEF BRAUN / josef@vancouverweekly.com

After having recently treated Edmonton audiences to a retrospective of Akira Kurosawa's films, Metro Cinema now extends its reach across the realm of *jidai-geki* (the Japanese period genre Kurosawa is most famous for) to unearth a diverse and altogether impressive selection of seven **Sixties Samurai Classics** from the extremely fertile period of the 1950s and '60s.

The selected titles are uniformly sophisticated in form, texture and theme; for all its noted affinities with the American western, the Samurai film is arguably the fiercer, more rigorous and more consistently philosophical of the two genres.

Yet like the western, the best samurai films seem to simultaneously de-romanticize the past while still attuning audiences to a melancholy sense of what is lost when one moment in civilization's history gives way to another.

These films generally draw us toward morally turbid protagonists until we somehow sympathize with them, all the while entrenching their growing anachronistic status and implying that with the evaporation of a more savage and restrictive era, a place in the world for a certain honour, courage and discipline has also ironically vanished.

One of the real pleasures of this program is that while continuing to showcase performances by the great Toshiro Mifune, these films also allow us to explore the work of Tatsuya Nakadai, the lithe, magnetic, chameleon-like actor who—particularly in his ability to enunciate—became an ideal contrast to his stoic, physically imposing elder.

IT'S DIFFICULT TO DESCRIBE the hypnotic, haunting quality of Nakadai's central performance as the unemployed samurai Hanshiro Tsugumo seeking refuge to enact ritual suicide in iconoclastic director Masaki Kobayashi's *Harakiri* (1962), but it is a performance so inextricably woven into such a powerful, severe and boldly beautiful vision as to seem like an eruption from its director's fevered consciousness.

In a film where gestures are of supreme importance, Nakadai's ability to command attention with a shift in expression or raising of a hand (while playing a character much older than his actual age) becomes



SWORDS!
FRI, MAR 24 - TUE, MAR 28
SIXTIES SAMURAI CLASSICS
METRO CINEMA, \$8

the film's cornerstone.

The pace of the *Harakiri*, in which the householders hosting Tsugumo's suicide suspect him of merely searching for a handout, is like a steady dreadful drum that might suddenly stop, accelerate or charge into violence at any moment.

Tsugumo, at once an honourable *ronin*, a grieving widower, kind father, and doting grandfather, seems to be postponing his death with another story or further insistence on observing the proper conditions for *seppuku* (ritual suicide).

But the tales he steadily unfolds, made quite moving through Nakadai's investment in his character's barely checked sorrow and anger, slowly reveal Kobayashi's work as a historical allegory of stinging dissidence, culminating in an extensive, breathtaking battle.

KIHACHI OKAMOTO'S *Sword of Doom* (1966) features Nakadai in a role that depends more on his compelling opaqueness than his evocation of emotional complexity.

As Ryunosuke Tsukue, a wanderer whose sword seems to hold all the meaning in the world for him

("When I fight, I have no family," he says), Nakadai becomes almost an embodiment of tempestuous nihilism in action while often carrying himself onscreen with an unnerving casualness.

Based on episodes from Kaizan Nakazato's serial novel *Daibosatsu Toge*, *Sword of Doom* is as compulsively frenetic as *Harakiri* is measured. It moves from one astonishing set-piece (in mist-choked woods or falling snow) to another while puzzlingly neglecting to connect narrative points.

Swordfights burn across the widescreen frame like calligraphy and the whirling violence seems to be gradually driving Tsukue mad, wearing down his soul until he's bur-nished into a killing machine: a despairing realization frozen into the film's final mid-action image.

NAKADAI'S ROLE in Kobayashi's eloquent *Samurai Rebellion* (1967) is less significant than Mifune's, but his presence in the film's final scene is equally memorable—the final, fearful, all-too-knowing face Mifune's tragic Isaburo Sasahara must confront in his desperate attempt to sustain the dignity of his broken and dishonoured family.

Like *Harakiri*, *Samurai Rebellion's* finale is played out in tall grass that, in its sharp black-and-white rendering, mirrors the heavy, slashing swords. The balletic order to combat

falls away with the echoing sound of rifles only heard in these last moments, intermingling with Mifune's heart-wrenching cries.

Despite its generic title, *Samurai Rebellion* is a surprisingly rich and distinctive film, marked by Kobayashi's honed style: he may build slowly and methodically, but he seems unable to make a cut that isn't tremendously dynamic, using rapid zooms, telling compositions and jarring close-ups.

With our attention thus focused, the story unfolds with great clarity, that of a family being forced to submit to the perverse will of higher powers, even when it means allowing their new daughter-in-law to be wed to an aging lord who has already discarded her once.

The story is at once radical for its depiction of anti-authoritarianism and for the key role played with devastating assurance by Yoko Tsukasa as the heroically resilient daughter-in-law who's to be traded back and forth like livestock.

In a samurai film full of brilliant performances from the very best men in the genre, she is that rare and beautiful thing: a woman whose power and sense of self-determination overshadows all else.

Also showing in the program are *Kill!* (1968), *Three Outlaw Samurai* (1964), *Samurai Saga* (1959) and, as a last treat, Kurosawa's masterpiece *Seven Samurai* (1954). ▽

An eye for
an eye, her
tooth for
my ticket ...

FLICKS | **THE MOVIEGOER**
PAUL NATWYCHUK
moviegoer@vancouverweekly.com

People, most of the time, do not go to see movies for entirely reputable reasons. This, of course, is code for "I, most of the time, do not go to see movies for entirely reputable reasons."

Take last weekend, for instance when not even the oceans of brown slush at every street corner were enough of a barrier to keep me from checking out *V for Vendetta*. This film had been on my must-see list for a while—not because I was a fan of Alan Moore's graphic novel, nor because I wanted to see if the Wachowski Brothers could rebound from the last two *Matrix* sequels, nor because I was interested in the film's "subversive" political message.

No: honestly, the only reason I went to see *V for Vendetta* is because I wanted to see Natalie Portman get her head shaved.

And if I'm going to admit that, then I guess I also have to admit that there must be something deeply, deeply wrong with me, because I'll go to see any movie that promises to depict an actress ... well, losing parts of her body I never imagined I'd want to see a movie as universally panned as *Aeon Flux*—but when I stumbled across an article that mentioned that Sophie Okonedo plays a character with hands at the ends of her legs instead of feet, I rushed out to catch it the very next day.

Death Becomes Her is a loud, unfunny comedy, but that image of Goldie Hawn with a gaping, circular hole in her stomach inspired me to see it on three separate occasions. My eyes almost popped out of my head during the scenes in *The Cremaster Cycle* where Aimee Mullins, the beautiful bilateral-amputee track star, modelled an astonishing cheetah-lady costume, complete with leg prostheses that tapered down to dainty, catlike paws no "whole-bodied" actress could ever

And don't get me started on *Boxing Helena*! Has any movie ever contained a premise that more perfectly captured the central appeal of filmgoing?

I realize it's a leap to equate a woman with a shaved head to the

91. THE BOUNCE

BOUNCE 36

- 1 - MARY J BLIGE - BE WITHOUT YOU
- 2 - CASCADA - EVERYTIME WE TOUCH
- 3 - NE-YO - SO SIC
- 4 - KELLY CLARKSON - WALK AWAY
- 5 - MELISSA O'NEIL - LET IT GO
- 6 - MADONNA - SORRY
- 7 - EMINEM/NATE DOGG - SHAKE THAT
- 8 - THE PUSSYCAT DOLLS - BEEP
- 9 - KANYE WEST - TOUCH THE SKY
- 10 - NICKELBACK - SAVIN ME
- 11 - PINK - STUPID GIRLS
- 12 - ALL AMERICAN REJECTS - DIRTY LITTLE SECRET
- 13 - RIHANNA - S.O.S.
- 14 - SEAN PAUL - TEMPERATURE
- 15 - ANDRES - LOVE YOU RIGHT
- 16 - CHRIS BROWN - YO
- 17 - RELIENT K - WHO I AM HATES WHO I'VE BEEN
- 18 - CHRISTINA MILIAN - SAY I
- 19 - NELLY - GRILLZ
- 20 - JAMES BLUNT - YOU'RE BEAUTIFUL
- 21 - CARL HENRY - LITTLE MAMA
- 22 - LL COOL J/J LO. - CONTROL MYSELF
- 23 - BRYAN ADAMS VS. PASCAL - RUN TO YOU
- 24 - BLACK EYED PEAS - PUMP IT
- 25 - GWEN STEFANI - CRASH
- 26 - T-PAIN - I'M IN LOVE WITH A DANGER
- 27 - NATASHA BEDINGFIELD - UNWRITTEN
- 28 - KREESHA TURNER - SHATTE
- 29 - RAY - J/ FABOLOUS - ONE WISH
- 30 - ROSETTE - UH OH
- 31 - FALL OUT BOY - DANCE, DANCE
- 32 - SHAKIRA/ WYCLEF JEAN - HIPS DON'T LIE
- 33 - KARL WOLF - DESENSITIZE
- 34 - KESHIA CHANTE - RING THE ALARM
- 35 - ALL AMERICAN REJECTS - MOVE ALONG
- 36 - JUELZ SANTANA - THERE IT GO (THE WHISTLE SONG)



World's Fastest Indian could use more speed, more spectacle

JOSEF BRAUN / josef@vueweekly.com

In 1967, after decades of dreaming, tinkering in an oil-grubby garage and living the life of an aging wildman/suburban eccentric in Invercargill, New Zealand, sexagenarian biker Burt Munro carted his custom-built 1920 Indian Twin Scout across the sea to set a land-speed record at the Bonneville Salt Flats, in Utah.

Any story that simultaneously encourages you to follow your dreams, get off on velocity and respect your elders is destined to become a feel-good movie, but at least in the case of *The World's Fastest Indian*, it was realized by a writer-director with a genuine affinity for the material.

Like Munro, Roger Donaldson is a New Zealander (though born in Australia) who seems to have been seduced by America's fixation on and institutionalization of thrills.

Donaldson's forays into Hollywood filmmaking, which include *No Way Out*, the remake of *The Getaway* and *The Recruit*, certainly reveal a love of action, spectacle and masculine glamour.



THIS IS OK

DRAMA

OPENS FRI, MAR 24
THE WORLD'S FASTEST INDIAN
WRITTEN AND DIRECTED BY ROGER DONALDSON
STARRING ANTHONY HOPKINS, DIANE LADD,
BRUCE WILSON

And again like Munro, it's only upon entering his 60s that he's finally realizing a long-brewing labour of love: *The World's Fastest Indian* is a project with roots trailing back to Donaldson's first encounter with Munro while working on the documentary *Offerings to the God of Speed* back in 1972, an encounter that left an indelible impression.

DONALDSON'S AFFECTION for Munro is almost palpable: his camera explores Munro's domicile/laboratory with the awed, upward gaze of a pilgrim, his dialogue is rife with endlessly repeated bits of Munro's earthy wisdom and his pace is unapologetically leisurely, contrasting the rush of Munro's whizzing escapades on wheels with his breezy shuffle on two thick legs.

Playing Munro, Anthony Hopkins

pleasingly radiates relaxation tempered by interior (speed) demons. Whether deftly throwing away lines, casting a myopic gaze along a vast horizon or insistently declaring his goals in the face of naysayers, Hopkins makes an appropriate and endearing protagonist for Donaldson's vision.

Yet for all its charms, it's hard to get excited about *The World's Fastest Indian*, a fish-out-of-water road movie with routine detours into a rose-coloured evocation of Vietnam-era US, a fertile world of frisky widows, friendly drag queens, pot-smoking Salvadorian used-car salesmen and naïve young soldiers.

Though based on fact, Donaldson's telling of Munro's tale feels very much the textbook screenplay in which one obstacle dutifully follows another, each overcome with slightly more effort than the last, with one overarching threat (Munro's no spring chicken, so you won't have trouble guessing what that is) maintaining the ostensible steady source of suspense.

The film is undeniably warm, but it mostly feels warmed-over. For a story of adrenaline pumping, the telling is pretty sedate. ▽

While it has vision, *Seeds of Change* is not visionary

BRIAN GIBSON / brian@vuweekly.com

Seed *of Change* casts a ray of hope, though not the floodlight of illumination it should, on the crisis facing family farms in the Prairies. Thirza Jones's documentary is an interesting guide to organic farming, but it never digs deep enough.



THIS IS OK

And the made-for-TV (every 10 minutes, there's a fade-out slot for ads) edutainment nature of *Seeds of Change*, produced with the support of the Knowledge Network, ACCESS, and the Canadian International Development Agency (CIDA), further weakens the film's potential power. This compromised stance is obvious from the first interview, where Saskatchewan farmer Larry Marshall sports a cap with a Government of Canada logo.

The doc seems most interested in getting the word out about the alternative solution, and never really gets to the root of the problem; it avoids raising awareness about the corporate machine plowing through farms across the country with a full tank of chemicals and a licence to patent genetically modified (GM) foods.

Meanwhile, on Costa Rica's rugged hillsides, farmers enrich their lands' soil by spraying crops with EM (Effective Micro-organisms), manure,

ECO-DOC

THU, MAR 30 (7 PM)
SEEDS OF CHANGE
WRITTEN AND DIRECTED BY THIRZA JONES
NARRATED BY JAY SEMKO
METRO CINEMA, \$8

sugar, rice hulks and the white mycelia scraped off local fauna and forest growth.

The Canadians, who are visiting to learn from these farmers as part of a CIDA-backed exchange program, seem faintly hopeful, but are nervous in front of the camera and offer only vague comments.

IT'S CARLOS, a Costa Rican farmer, who first notes that chemical-treated crops may be cancer-causing. He talks of a small-scale cooperative "agriculture of change" and the soil as a living being, even while many "just use it and abuse it to make money. They don't see it's as alive as we are."

While their Canadian counterparts' reaction is muted and apolitical, the Costa Ricans talk of maintaining a "nutritional and micro-biological balance" in the living soil "not for us, [but] more for our children and grandchildren."

They still face difficulties, though, such as consumer inattention and having to buy their seeds at high



prices from a Dutch company.

(These moments echo the excellent, hard-hitting 2001 doc *Life + Debt*, which looks at how Jamaica's local industries were devastated by IMF and World Bank pressure to scrap local subsidies and force cheap American and European imports on the economy.)

The visitors, though, still seem

entrenched in a capitalist outlook. Many Canadian farmers think of the earth as a medium, Marshall points out, or even a product that needs the right mix.

After narrator Jay Semko notes that just a few corporations deal out most of the nitrogen fertilizers and chemical insecticides, herbicides and fungicides, academic and farmer Nettie

Wiebe remarks that our environment has become increasingly "controlled—and I don't say this with any malice—controlled for profit."

ALONG WITH THE faintly condescending surprise at the effectiveness of the Third-World subsistence-wage farmers' methods, there is a general Canadian spirit of "gee whiz, eh?" apathetic geniality in the film.

Why not oppose the short-term, profit-driven mindsets of GMO- and chemical-pushing companies with some malicious words? Why not raise grassroots support for family farms? Why not examine previous protests against Monsanto, Dupont and others? Why not agitate for future change to a large-scale, industrial farming mentality?

Maybe this punch-pulling documentary, which too often borders on a subtitled advertorial ("The Costa Ricans have planted the seeds of change in Canadian soil they hope will grow a new future—a future of sustainable agriculture"), is meant to simply pitch the clear benefits of organic agriculture.

But we need to do more than plant seeds in faraway fields. When are we all going to start nipping the problem at the corporate bud by building up grassroots opposition and cultivating a groundbreaking revision of the food chain? ▽

Dude looks like a lady, because, well, she is

SONYA SOLO / sonya@vuweekly.com

Shakespeare and soccer. Cinema has had so many different takes on Shakespearean theatre over the last few years that sooner or later, someone was bound to come up with that one.



THIS IS OK

For once, the adaptation is actually not as incongruous as it might seem—the Bard's *Twelfth Night*, a lighthearted and outrageous comedy of manners, works rather well in the modern high-school setting of *She's the Man*.

In large part, this is due to the talented Amanda Bynes, who plays Viola, a girl so determined to play soccer that when her team is scrapped, she decides to disguise herself as her twin brother in order to join the boys' soccer team. While her brother is conveniently away playing a music gig in London, Viola takes his place and attempts to fit into high-school society as a guy.

OF COURSE, things get more than a little complicated when she falls for her roommate, who, despite all common sense, doesn't realize that she's a girl, but sees her only as a guy-friend and even tries to get her to help him score a date with his crush.

The next problem is that crush has a crush on Viola. Much of what follows is quite unrealistic, especially the fact that Viola can sustain the charade for so long, but Amanda Bynes is so likable and hilarious and just spot-on



ROM-COM

NOW PLAYING
SHE'S THE MAN
DIRECTED BY ANDY FICKMAN
WRITTEN BY EWAN LESLIE, KIRSTEN SMITH
KAREN MCCULLAH LUTZ
STARRING AMANDA BYNES, CHANNING TATUM, LAURA RAMSEY

in her role that audiences just might be charmed into suspending their disbelief.

Given the premise, the script-writers could have come up with some

funnier situations, although the film does have some moments worth watching.

Perhaps the best thing about it is that the story does not try to follow the original play too closely. Instead, there are some new minor characters that provide a nice touch and, just like the original play, *She's the Man* pokes fun at gender stereotypes and dating rituals.

It's not exactly a cinematic masterpiece, but was *Twelfth Night* ever meant to be taken seriously? ▽



GLOBAL VISIONS
FILM FESTIVAL

and

Planet In Focus Film Festival -On the Road Present:

Seeds of Change

directed by Thirza Jones

Canada, Documentary, 48 min, 2003

Thursday March 30th, 7 pm

at Metro Cinema

\$8.00 for adults and \$6.00 seniors/students

"Plants and soil are alive, like us" a Costa Rican organic farmer tells a Canadian counterpart who has traveled to his country to find potential solutions for the loss of family farms across the Prairies. In a unique cultural and technical exchange, 12 Canadian farmers bring home the seeds of a green revolution, and when the 'Ticos' visit Canada they take back dreams of technologies that could ease their labours. An engaging film that provides practical information for everyone who wants to grow their own food.

**VUE
WEEKLY**



You've heard of the training bra ... well, *These Girls* have found the training man

CAROLYN NIKODYM / carolyn@vucweekly.com

We think we've truly achieved adulthood somewhere in our teens, when we start trying on "mature" behaviours—sex, drugs and rock 'n' roll—to figure out where we fit in best.



For a lot of girls, that means dating an older man. And in the world of *These Girls*, it means three girlfriends all sleeping with the same, older (and married) man.

Okay, I'll admit that when I heard the premise of the film, I was nervous—it's a dicey subject matter portraying 17-year-olds sharing the same 32-year-old. But director John Hazlett's screenplay, first conceived in stage form by Canadian playwright Vivienne Laxdal, is more than a teen sex comedy. And I'd forgotten what it was like to be that age—you alternate between thinking you know it all and pretending that you do so that adults don't mistake you for a child.

The three actors who portray the titular girls Keira, Lisa and Glory (Caroline Dhavernas, Holly Lewis and former MuchMusic VJ Amanda Walsh) haven't forgotten, however, and dive into the rich script to deliver wonder-

COMEDY

OPENS FRI, MAR 24

THESE GIRLS

DIRECTED BY JOHN HAZLETT

WRITTEN BY HAZLETT, VIVIENNE LAXDAL

STARRING CAROLINE DHAVERNAS, HOLLY LEWIS,

AMANDA WALSH

fully diverse characters.

When Keira and Lisa find out that Glory's babysitting gig includes sleeping with the handsome Mr Keith Clark (David Boreanaz from TV's *Bones*), each decides that she, too, must try to seduce him—Keira just because she's a bored teen in a small town and Lisa because she wants to get some experience before she heads off to bible college. Glory, of course, is sleeping with Keith because she's in love.

IT ALL SOUNDS SO SORDID, but director John Hazlett handles the subject well, capturing teenage me-me-me malaise with a good mixture of humour. The performances from Dhavernas and Lewis are quite spectacular.

Dhavernas uses that same sarcasm she used so well on the short-lived and quirky *Wonderfalls* series, and there are some wonderfully comic moments between Lewis's nerdy,



pragmatic and unromantic Lisa and a surprisingly comic Boreanaz. From the supreme awkwardness of her First Time, lying in bed with the covers pulled tight to her chin, to the post-coital handshake with "Mr Clark," both Lewis and Boreanaz deliver fine and unexpected laughs.

It's truly a funny film, with a whim-

sical tone set from the opening credits, all in notebook-like doodles to the tune of Metric's "Combat Baby." Although the three girls are selfish, it's difficult not to identify with them as they wind their way through the jealousies and forgiveness of their last summer of youth.

These Girls is more of a coming-of-

age tale than it is a tale about anything else. As lighthearted as the film can be about some serious issues, it still manages to resonate. The scenario that Keira, Lisa and Glory concoct for themselves forces each to look inside of herself to find out who she needs to be as an adult, all the while taking us along for the joyride. **v**

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"IT'S MOVIE AND MUSIC BLISS!"

-CARRIE RICKY, PHILADELPHIA INQUIRER

★★★★★!
-TIMOTHY ADAMS, US WEEKLY

★★★★★!
-CLAUDE PIERRE, USA TODAY

★★★★★!
-JIM DEKOPATIS, CHICAGO SUN TIMES

★★★★★!
-ANDREW KROGER, SACRAMENTO NEWS & RECORD

MAGICAL!
-KATHERINE HARRIS, VANCOUVER SUN

★★★★★!
-TERRY LAWSON, DETROIT FREE-PRESS

★★★★★!
-MICHAEL PHILLIPS, RED EYE

★★★★★!
-SCOTT THOMPSON, OREGON JOURNAL

★★★★★!
-FRANK O. CONNOR, WESTLAKER

"A MIRACLE!"
-SHAWN LEE, BRESNAHAN

★★★★★!
-JIM BLATT, NEWSDAY

★★★★★!
-JIM LEE, DETROIT NEWS

★★★★★!
-JIM TAYLOR, DAILY JOURNAL

★★★★★!
-PAUL HARRIS, DAILY JOURNAL

"SPELLBINDING!"
-DARYL LIND, JUNE

★★★★★!
-GLEN WING, DAILY NEWS

"SUPERB!"
-BO DYER, DAILY NEWS

★★★★★!
-LUCY SMITH, DAILY NEWS

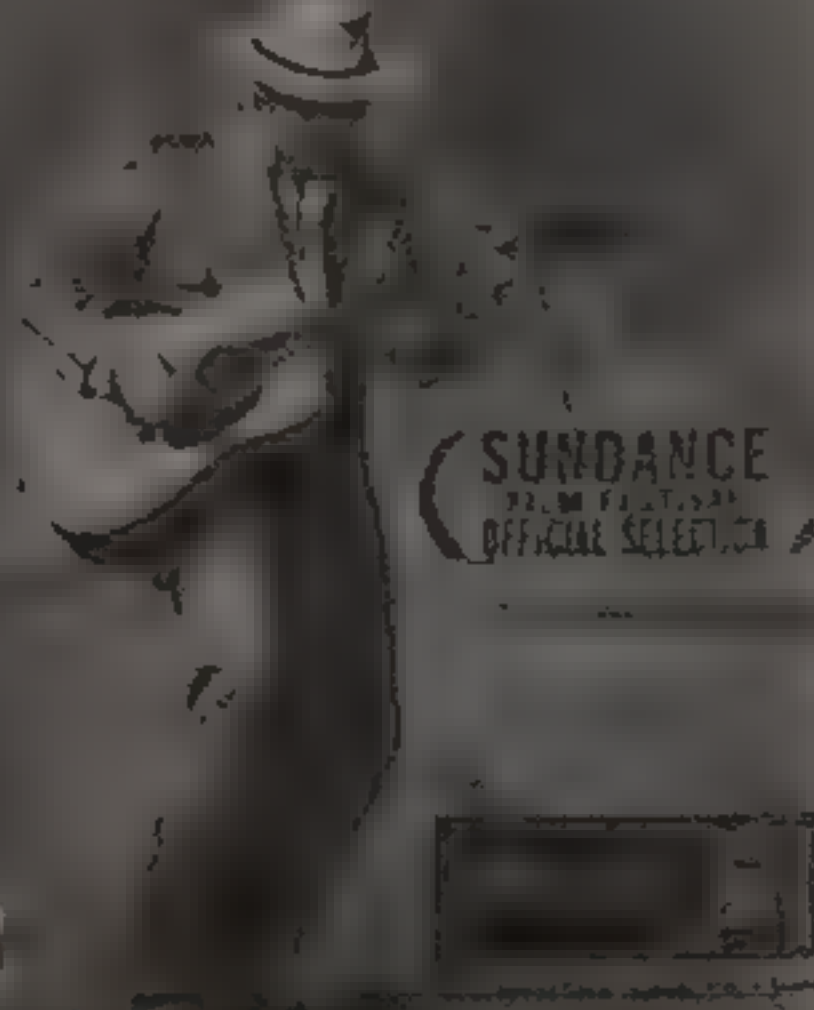
"MARVELOUS!"
-JAMES VERNIERI, BOSTON HERALD

★★★★★!
-ANDREW SCHWARTZ, WIKIPEDIA FREE PRESS

★★★★★!
-LUCY SMITH, DAILY NEWS

REAL MOVIE PICTURE

**WIL YOUNG
HEART OF GOLD**



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Baldness becomes her

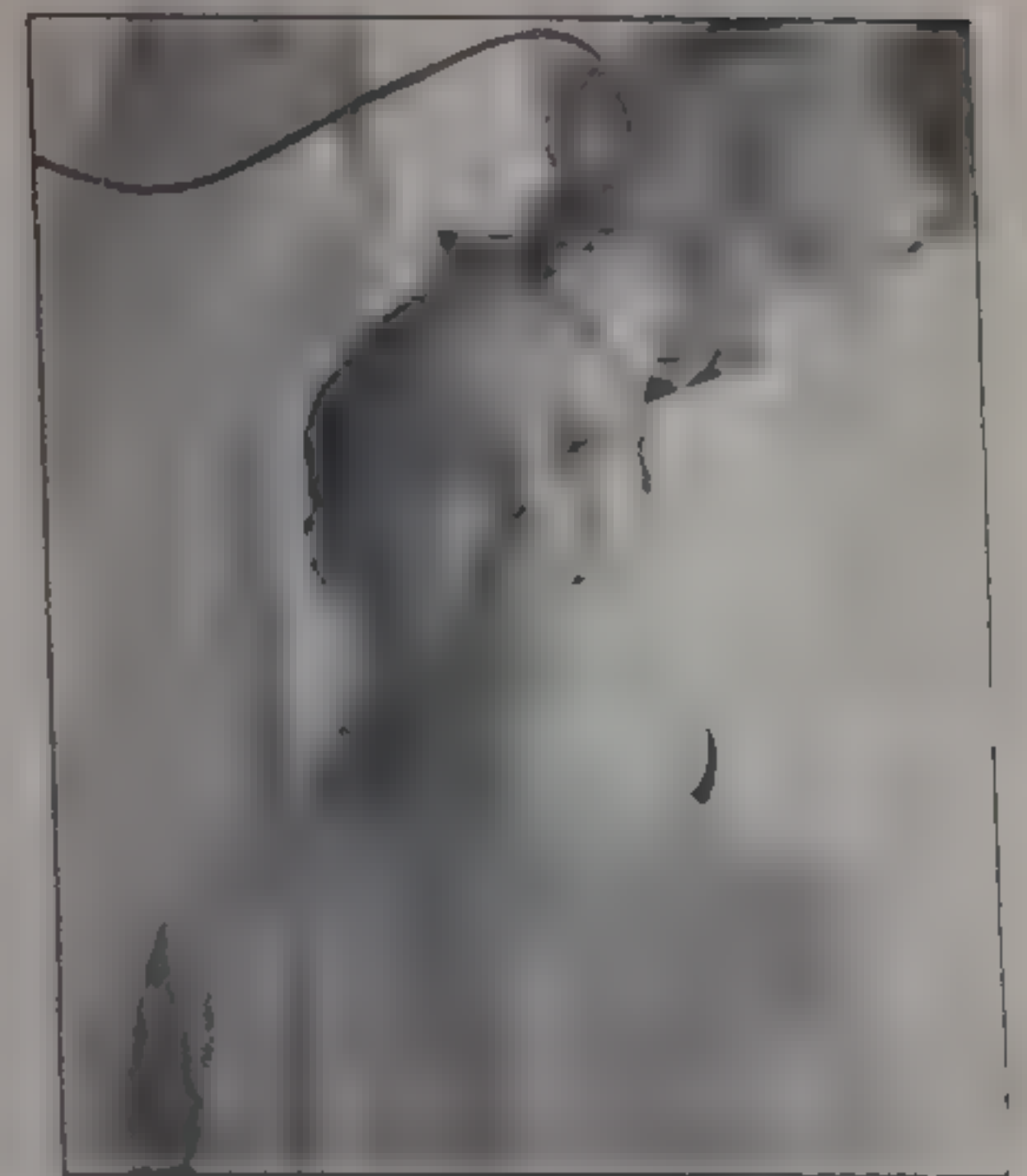
EXTRAORDINARY PHOTOGRAPHY

mutants in those other films, but when that first, frustratingly grainy publicity photo appeared of Portman clutching her newly shaved dome in her sticklike arms, people everywhere certainly gawked at it, fascinated.

And why shouldn't they? From Persis Khambatta in *Star Trek: The Motion Picture* to the current cast of *America's Next Top Model*, bald women always look amazing.

BUT UNFORTUNATELY, there's no pleasure to be had from watching Portman lose her hair in the film itself—like the rest of *V for Vendetta*, the scene is cold, heartless and pretentious. (I don't want to give away one of the film's big surprises, but it might have been very suggestive in retrospect if this whole sequence had been ... well, not sexy, but maybe a little more sensuous.)

Anyway, disappointed at *V for Vendetta*,



ta's lack of gusto, I found myself drifting off to sleep right there in the theatre lulled into dreamland by happy thoughts of Gwyneth Paltrow's wooden finger tapping against the side of her bathtub in *The Royal Tenenbaums*. Tap ... tap ... tap ... ▼

Where there's fascism, there's the fire of anarchy

IF NOT FOR ITS PRESCIENT POLITICS, *V FOR VENDETTA* WOULD FALL FLAT

DARREN ZENKO / darren@vuwweekly.com

You never get a second chance to make a first impression, as the old saying/salesmanship tip goes. Even years later, people who got off on the wrong foot but became great friends can get entertainment mileage at parties and barbecues with "Remember when we first met, what an asshole I thought you were?"

So it is with *V*, the sort-of title character of *V for Vendetta*. That first flinch of distaste stays with us through the rest of the film, and it's a tribute to Hugo Weaving's performance through *V*'s mask and the power of the material that we're able to stop rolling our eyes, and open them wide instead.

Upon first meeting *V* in a damp, scary, bad-cop-haunted alley in a not-at-all futuristic fascist London, we quickly learn two things: that he fights like a blade-quick knife demon and that he speaks like an insufferable wanker.

In his introductory speech to curfew-breaking coffeegirl Evey, he indulges in an overextended display of v-based alliteration ("... very vociferous vandals vexing the very



THIS IS OK

SCI-FI

**NOW PLAYING
V FOR VENDETTA**
DIRECTED BY JAMES MCTEIGUE
WRITTEN BY THE WACHOWSKI BROTHERS
STARRING HUGO WEAVER, NATALIE PORTMAN,
STEPHEN REA

virtue of victory ... " and such like that) as contrived as it is boring.

The rest of the movie is thick with speeches on the nature of freedom, dissent and revenge, and although many of them are quite stirring, we can't help but hear them through this first-impression expectation of lameness.

And so we squirm, a little embarrassed, mentally making the rolling-finger "wrap it up!" gesture. This is the worst thing about *V for Vendetta*.

SO WHAT'S THE BEST THING about *V for Vendetta*? Its political message. That wordy alley introduction wasn't *V*'s first time meeting the world; writer Alan Moore and illustrator David Lloyd's *V for Vendetta*, published between 1982 and 1985 in UK comics anthology magazine *Warrior*, was a dark-action shout against the fascist control-state that would be the inevitable result of unchecked Thatcherism.

That shout still rings: in a world (as the trailer cliché goes) where freedoms everywhere are being chipped away, stripped away or chilling-effected into irrelevance; where 24-hour everywhere surveillance is a fact of daily life; where defending freedom means establishing torture prisons ... and so on and on, forever it seems.

The insertion—re-insertion—of ideas like "people shouldn't be afraid of their governments; governments should be afraid of their people" into mass pop consciousness is an urgent necessity. Sympathetic toward terrorism? Fuck, yes; finally.

V for Vendetta's manifesto is easily read, but it lies within the pages of other books: an anarchist tract tucked inside a comic book tucked inside a serious novel; speeches strung together with adrenaline-rushing action, explosions and fights, everything bundled as Serious Filmmaking.

It works. And best of all, it dreams vibrant, vicious, viable hope against a 1984 world that seems so inexorable, so inevitable, so imminent: imagine a sword cutting off the foot that wears the boot that stomps on a human face, forever. ▼

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Did Brothers Grimm's naysayers not lick enough toads?

MOVIES **HERESY!**
SONYA SOLO
sonya@vuwweekly.com

In *Heresy!*, Vue Weekly invites its film reviewers to either champion a film that everyone else thinks is trash, or to trash a film that everyone else regards as art.

Critics have found many faults with **The Brothers Grimm**. The characters' names, for instance. Or the fact that the movie features people repeatedly licking a toad.

Last time I took stock, this was not the most outrageous or shocking thing on the silver screen. Perhaps the reason reviewers are so picky about this movie is that they can't deal with a film that isn't written according to a familiar formula. Some people just find that disturbing.

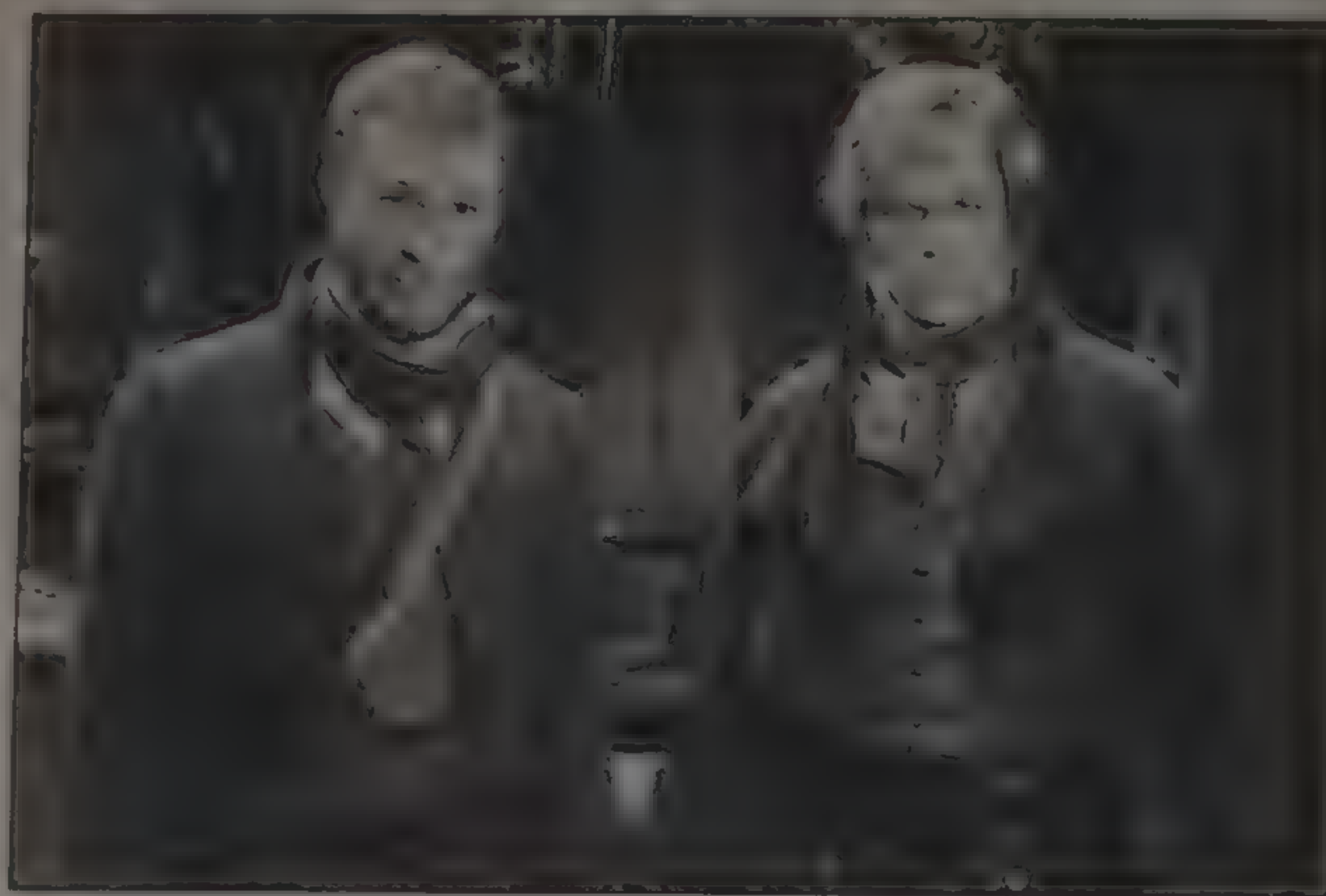
Maybe *The Brothers Grimm* is meant

to be disturbing. It's definitely not your ideal clear-cut fairy tale. There is no cute lovable princess, no Prince Charming who rides to her rescue, no singing animals.

This movie is rather like genuine German folklore, the way it was before the brothers Grimm got their hands on it and moulded it to fit patriarchal 19th-century bourgeois values. This is the real McCoy.

It's disturbing, yes, and also violent and grotesque and just utterly weird. I believe what director Terry Gilliam was going for was a frightening world where the forests still were a mysterious place, where it was believed strange supernatural things lurked beneath the branches. That world is beautifully depicted here in all its majestic mystery and horror.

BUT THAT'S NOT ALL there is to this movie. It's a constant struggle between reason and imagination that is personified by the brothers themselves: Will is a realist who is just trying to survive in a



harsh world, while Jake is a dreamer willing to risk his life for the sake of a good story.

In historical terms, this is the Enlightenment belief that logic and reason can solve all problems versus the Romantic

belief in human emotions and fantasy. It is quite a bit to take in all at once and, to be completely honest, I didn't like the movie at all on first seeing it for that very reason—it was too overwhelming.

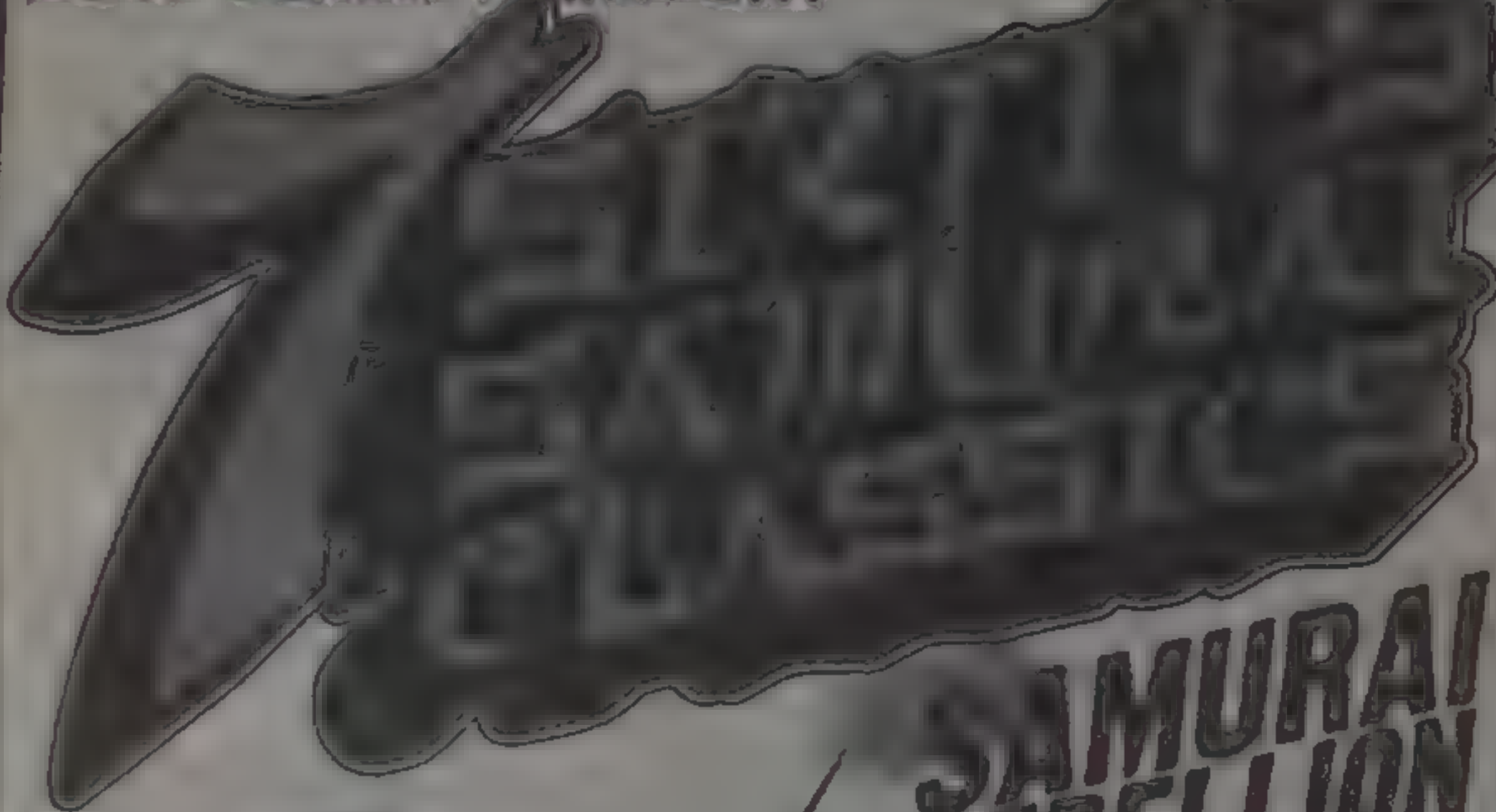
I had found that it was just too strange, for example, that a gingerbread-man-creature-thingy should jump out of a well and steal a little girl's nose. But after some thought, I realized how cool it was that this movie didn't have to follow any rules, that it could allow for these random and weird hijinks.

The Brothers Grimm is a full-out battle between the reason and fantasy. The fact that it was met with such indifference probably means that moviegoers are trying to be too reasonable about their movies.

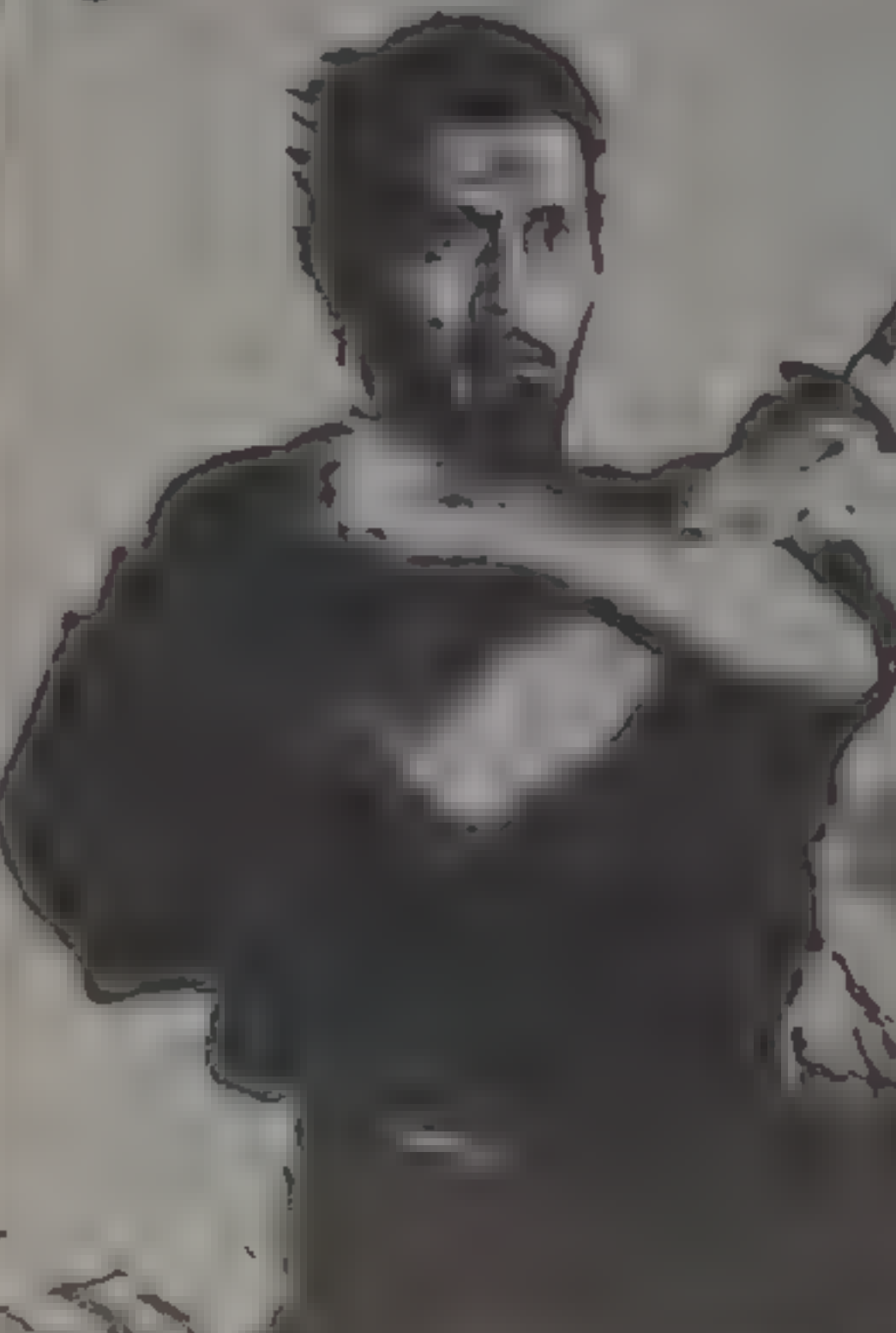
Come on, guys. Loosen up. It's not all that bad that some of the characters end up licking a toad. Maybe it's not a singing puppy or a talking mouse, but in its own way, the toad is actually kind of cute. ♥

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Franti takes a walk on the wild side

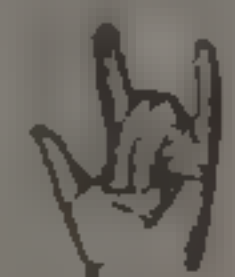
CAROLYN NIKODYM / carolyn@vuwweekly.com

A couple of years ago, outspoken musician Michael Franti embarked on an Iraqi mission of his own making. To some, it seemed suicidal to head off to the Middle East a year after the US invasion of Iraq, as he and a small crew did

It was a trip that he spoke widely about when he was in Edmonton for the 2004 Folk Festival, and it was a trip that seemed to inspire awe from every journalist who spoke with him.

It was also a trip that inspired him to direct a documentary, write a book and, of course, record an album, all entitled *I Know I'm Not Alone*, and all detailing his journey, the people he met and the things he learned.

Although the none of the incarna-



THIS ROCKS

WAR DOC

WED, MAR 29 (7PM)

I KNOW I'M NOT ALONE

DIRECTED BY MICHAEL FRANTI
MYER HOROWITZ THEATRE, \$22.50

tions of *I Know I'm Not Alone* will be commercially available until June, Franti will be screening the documentary on Wed, Mar 29 at the U of A, as well as strumming a few songs.

WHILE THE STORY of his trip to Iraq, Palestine and Israel is nothing new to Franti's fans, the documentary fills in the blanks and shows things that he could never express with words.

As he winds his way through the streets of Baghdad with a guitar slung over his shoulder, he asks all the difficult questions of both Iraqis and US soldiers that we would love to have

answered.

And in Israel and Palestine, in an area where occupation mentality has become entrenched after several generations, he searches for the heart of the possibility of peace.

As much as some people point out all of the things that make us different from one another, it's how similar we people are that is really striking. There's one scene in the documentary where Franti joins a band of Israeli and Palestinian musicians for a jam session, and with the folk guitar and the beat of a hand drum, you can almost smell the Nag Champa burning—you could be in Nelson, BC.

But the doc is more than a hippy-fest love in. It's a riveting chance to walk through a world that many of us have never experienced first-hand, from which you inevitably emerge, like Franti, changed. ♥

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WHEN A STRANGER CALLS (14A, frightening scenes) Sat-Sun 11:25 Daily 1:55 4:40 7:15 9:25 Fri Sat late show 11:50

SYRIANA (14A, violence) Sat-Sun 11:05 Daily 1:35 4:20 7:05 9:45 Fri Sat late show 12:15

CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE (PG, may frighten young children) Sat-Sun 10:40 Daily 1:20 4:10 7:00 9:50 Fri Sat late show 12:25

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THE MATADOR (14A, coarse language, sexual content) Sat-Sun 11:10 Daily 2:00 4:45 7:25 9:45 Fri Sat late show 11:50

HOODWINKED (G) Sat-Sun 11:40 Daily 1:55 4:50 7:05 9:20 Fri Sat late show 11:20 Kids Cabin Fever Thu 1:55

CRASH (14A, frequent coarse language, mature themes) Sat-Sun 11:20 Daily 2:05 4:35 7:30 10:05 Fri Sat late show 12:20

FUN WITH DICK AND JANE (PG, not recommended for young children) Sat-Sun 11:15 Daily 1:40 4:30 7:35 10:10 Fri Sat late show 12:10

KING KONG (PG, frightening scenes, not recommended for young children) Fri-Sat 11:00 2:30 7:10 Sun-Thu 1:00 4:35 8:15 Fri Sat late show 11:00

TRISTAN AND ISOLDE (14A) Daily 7:05 9:55 Fri Sat late show 12:25

CHEAPER BY THE DOZEN 2 (G) Sat-Sun 11:30 Daily 1:50 4:40 7:20 9:25 Fri Sat late show 11:30

THE RINGER (PG, crude content) Sat-Sun 11:00 Daily 10:15 Fri Sat late show 12:15

HARRY POTTER AND THE GOBLET OF FIRE: THE IMAX EXPERIENCE (PG, frightening scenes, not recommended for young children) Daily 1:00 4:05 7:10

CHICKEN LITTLE (G) Sat-Sun 11:05 Daily 1:10 3:05 5:05

CITY CENTRE

10200-102 Ave 421-7020

WALK THE LINE (PG, mature theme, not recommended for young children, DTS Digital) Daily 12:25 3:30 6:35 9:35

16 BLOCKS (14A, DTS Digital) Daily 9:45

THE HILLS HAVE EYES (18A, brutal violence, gory scenes, disturbing content, DTS Digital) Daily 1:10 4:10 7:40 10:20

FAILURE TO LAUNCH (PG, sexual content, not recommended for children, DTS Digital) Daily 12:20 2:40 5:00 7:30 9:50

THE LIBERTINE (18A, sexual content, crude sexual language, DTS Digital) Daily 12:00 3:20 6:40

BEOWULF AND GRENDEL (14A, violence, sexual content, DTS Digital) Daily 1:00 3:40 6:30 9:25

V FOR VENDETTA (14A, coarse language, violence, Dolby Stereo Digital) Daily 12:40 3:50 6:50 10:00

TSOTSI (14A, violence, coarse language, Dolby Stereo Digital, subtitled) Daily 12:10 2:30 4:50 7:10 10:10

INSIDE MAN (14A, coarse language, Dolby Stereo Digital) Daily 12:50 4:00 7:00 10:05

STAY ALIVE (14A, frightening scenes, DTS Digital) Daily 12:30 2:50 5:10 7:20 9:40

CLAREVIEW

4211-139 Ave. 472-7600

CURIOUS GEORGE (G) Daily 12:45 3:00 5:00

THE HILLS HAVE EYES (18A, brutal violence, gory scenes, disturbing content) Daily 7:30 10:00

V FOR VENDETTA (14A, coarse language, violence, on 2 screens) Daily 12:50 1:50 3:40 4:50 6:40 8:00 9:30

FAILURE TO LAUNCH (PG, sexual content, not recommended for children) Daily 1:40 4:10 7:10 9:20

THESE GIRLS (18A, sexual content) Daily 2:00 4:15 7:05 9:15

THE SHAGGY DOG (G) Daily 1:00 3:50 7:20 9:45

EIGHT BELOW (G) Daily 1:30, 4:30 7:00 9:35

STAY ALIVE (14A, frightening scenes) Daily 2:10 4:40 7:40 9:50

INSIDE MAN (14A, coarse language) Daily 1:10 4:00 6:50 9:40

SHE'S THE MAN (PG) Daily 1:20 4:20 6:45 9:10

GALAXY CINEMAS - SHERWOOD PARK

2020 Sherwood Drive. 416-0150

INSIDE MAN (14A, coarse language, no passes) Fri Mon-Thu 3:40 6:40 9:45 Sat-Sun 12:45 3:40 6:40 9:45

STAY ALIVE (14A, frightening scenes) Fri Mon-Thu 4:20 7:30 10:00 Sat-Sun 1:30 4:20 7:30 10:00

V FOR VENDETTA (14A, coarse language, violence) Fri Mon-Thu 3:30 6:30 9:30 Sat-Sun 12:40 3:30 6:30 9:30

SHE'S THE MAN (PG) Fri Mon-Thu 3:55 6:55 9:35 Sat-Sun 1:05 3:55 6:55 9:35

THE HILLS HAVE EYES (18A, brutal violence, gory scenes, disturbing content) Fri Mon-Thu 4:15 7:20 9:55 Sat-Sun 1:20 4:15 7:20 9:55

THE SHAGGY DOG (G) Fri Mon-Thu 4:00 7:05 9:25 Sat-Sun 1:10 4:00 7:05 9:25

FAILURE TO LAUNCH (PG, sexual content, not recommended for children) Fri Mon-Thu 3:50 6:50 9:20 Sat-Sun 1:00 3:50 6:50 9:20

16 BLOCKS (14A) Daily 6:45 9:10

EIGHT BELOW (G) Fri Mon-Thu 3:45 7:00 9:40 Sat-Sun 12:50 3:45 7:00 9:40

CURIOUS GEORGE (G) Fri Mon-Thu 4:30 Sat-Sun 12:30 2:30 4:30

THE PINK PANTHER (PG) Daily 4:10 7:10 9:50

AQUAMARINE (PG) Sat-Sun 1:15

ORNEAU

8712-109 St. 433-0728

NEIL YOUNG HEART OF GOLD (G) Daily 7:00 9:10 Sat-Sun 2:00

GATEWAY 8

2950 Calgary Trail. 436-6977

THE LIBERTINE (18A, sexual content, crude sexual language, DTS Digital) Fri 7:10 9:45 Sat-Sun 12:55 3:15 7:10 9:45 Mon-Thu 3:15 7:10 9:45

CAPOTE (14A, DTS Digital) Fri 7:05 9:40 Sat-Sun 1:15 4:05 7:05 9:40 Mon-Thu 4:05 7:05 9:40

DATE MOVIE (14A, crude content throughout, DTS Digital) Fri 6:35 9:15 Sat-Sun 1:00 3:35 6:35 9:15 Mon-Thu 3:35 6:35 9:15

CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE (PG, may frighten young children, DTS Digital) Fri 7:00 9:35 Sat-Sun 12:35 3:25 7:00 9:35 Mon-Thu 3:25 7:00 9:35

MEMOIRS OF A GEISHA (PG, mature themes, not recommended for young children, DTS Digital) Fri 6:45 9:25 Sat-Sun 12:40 3:45 6:45 9:25 Mon-Thu 3:45 6:45 9:25

DAVE CHAPPELLE'S BLOCK PARTY (14A, coarse language, DTS Digital) Fri 7:15 Sat-Sun 12:45 3:20 7:15 Mon-Thu 3:20 7:15

MRS. HENDERSON PRESENTS (14A, nudity, DTS Digital) Daily 9:30

TAXI 9211 (PG, DTS Digital) Fri-Sat Mon-Thu 8:45 Sun 3:30 8:45

AQUAMARINE (PG, DTS Digital) Fri 6:40 Sat Mon-Thu 12:50 3:40 6:40 Sun 12:50 6:40

NANNY MCPHEE (G, DTS Digital) Fri 6:50 Sat-Sun 12:30 4:20 6:50 Mon-Thu 4:20 6:50

MUNICH (18A, violence, DTS Digital) Daily 9:10

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave. St. Albert. 438-9022

CURIOUS GEORGE (G) Daily 1:15

NANNY MCPHEE (G) Daily 3:00 7:05

THE PINK PANTHER (PG) Daily 5:05 9:00

EIGHT BELOW (G) Daily 1:30 4:30 7:00 9:30

SHE'S THE MAN (PG) Daily 1:20 3:25 5:30 7:35 9:35

THE SHAGGY DOG (G) Daily 1:00 3:15 5:25 7:30 9:25

V FOR VENDETTA (14A, coarse language, violence) Daily 1:05 3:45 6:40 9:15

LEDUC CINEMAS

SHE'S THE MAN (PG) Daily 7:10 9:25 Sat Thu 1:00 3:25

V FOR VENDETTA (14A, coarse language, violence) Daily 6:50 9:30 Sat Thu 12:50 3:30

THE SHAGGY DOG (G) Daily 7:00 9:25 Sat Thu 1:10 3:35

FAILURE TO LAUNCH (PG, sexual content, not recommended for children) Daily 7:00 9:25 Sat Thu 1:05 3:30

MAGIC LANTERN CINEMA - CAMROSE

Camrose, 100 Main St. 848-1000

INSIDE MAN (14A, coarse language) Daily 6:50 9:20 Sat Sun Tue Thu 1:55

V FOR VENDETTA (14A, coarse language, violence) Fri-Thu 6:45 9:15 Sat Sun Tue Thu 1:50

STAY ALIVE (14A, frightening scenes) Daily 7:05 9:10 Sat Sun Tue Thu 2:10

SHE'S THE MAN (PG) Daily 6:55 9:05 Sat Sun Tue Thu 2:00

THE SHAGGY DOG (G) Daily 7:00 9:00 Sat Sun Tue Thu 2:05

MAGIC LANTERN CINEMA - SPRING GROVE

205 Main St. Spruce Grove 872-2332

THE SHAGGY DOG (G) Daily 7:00 9:00 Sat Sun Tue Thu 2:00

METRO CINEMA

9828-101A Ave. Citadel Theatre. 425-9212

SAMURAI REBELLION (STC) Fri 7:00 Sun 9:00

KILLI (STC) Fri 9:30

HARAKIRI (14A) Sat 7:00 Mon 9:00

SAMURAI SAGA (STC) Sat 9:30

SWORD OF DOOM (STC) Sun 7:00

THREE OUTLAW SAMURAI (STC) Mon 7:00

SEVEN SAMURAI (14A) Tue 7:00

SEEDS OF CHANGE (STC) Thu 7:00

NEW WEST MALL 8

8882-170 St. 444-1829

HOODWINKED (G) Daily 1:50 4:10 6:40 8:50

DOOGAL (G) Daily 1:30 4:00

WHEN A STRANGER CALLS (14A, frightening scenes) Daily 2:20 4:40 7:30 9:40

CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE (PG, may frighten young children) Daily 2:30 6:30 9:20

SYRIANA (14A, violence) Daily 6:35 9:15

TRISTAN AND ISOLDE (14A) Daily 9:10

CHEAPER BY THE DOZEN 2 (G) Daily 1:40 3:50 6:50

KING KONG (PG, frightening scenes, not recommended for young children) Daily

FUN WITH DICK AND JANE (PG, not recommended for young children) Daily 2:00 4:20 7:00 9:00

THE RINGER (PG, crude content) Daily 7:10 9:30

CHICKEN LITTLE (G) Daily 2:10 4:30

NORTH EDMONTON CINEMAS

14231 137th Avenue. 780-732-2223

INSIDE MAN (14A, coarse language, no passes) Daily 12:40 1:30 3:30 4:30 6:40 7:30 9:30 10:30

STAY ALIVE (14A, frightening scenes) Daily 1:00 3:10, 5:30 8:00 10:25

V FOR VENDETTA (14A, coarse language, violence) Daily 12:20 1:20 3:20 4:20 6:30 7:20 9:40 10:20

SHE'S THE MAN (PG) Daily 1:10 3:40 6:45 9:15

THE HILLS HAVE EYES (18A, brutal violence, gory scenes, disturbing content) Daily 2:00 5:00 7:50 10:35

THE SHAGGY DOG (G) Fri-Sun Tue Thu 12:15 1:40 2:40 4:00 5:20 6:50 7:45 9:10 Mon Wed 12:15 1:40 2:40 4:00 5:20 7:45 9:10

FAILURE TO LAUNCH (PG, sexual content, not recommended for children) Daily 12:30 2:50 5:10 7:40 10:10

16 BLOCKS (14A) Daily 4:10 7:05 9:45

ULTRAVIOLET (14A) Daily 7:55 10:15

AQUAMARINE (PG) Daily 1:50

EIGHT BELOW (G) Daily 12:50 3:50 7:00 9:50

CURIOUS GEORGE (G) Daily 12:00 2:20 4:40

FIREWALL (14A) Daily 9:20

THE PINK PANTHER (PG) Daily 12:10 2:30 4:50 7:10

BROKEBACK MOUNTAIN (14A, mature themes, sexual content) Daily 10:00

PRINCESS

1007-70 Ave. 463-5481

THE WORLD'S FASTEST INDIAN (PG) Daily 7:00 9:20 Sat Sun 2:00

ASK THE DUST (14A, sexual content) Daily 6:50 9:10 Sat Sun 2:30

SILVERCITY WEST

West Edmonton Mall. 463-5481

INSIDE MAN (14A, coarse language, digital passes) Fri-Sun 12:40 3:45 7:00 10:20 Mon-Wed 1:40 3:45 7:00 10:20 10:20 Thu 12:40 3:45 7:00 10:20 10:20

INSIDE MAN

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MARCH
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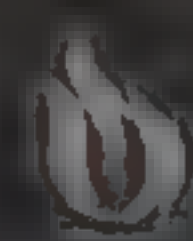
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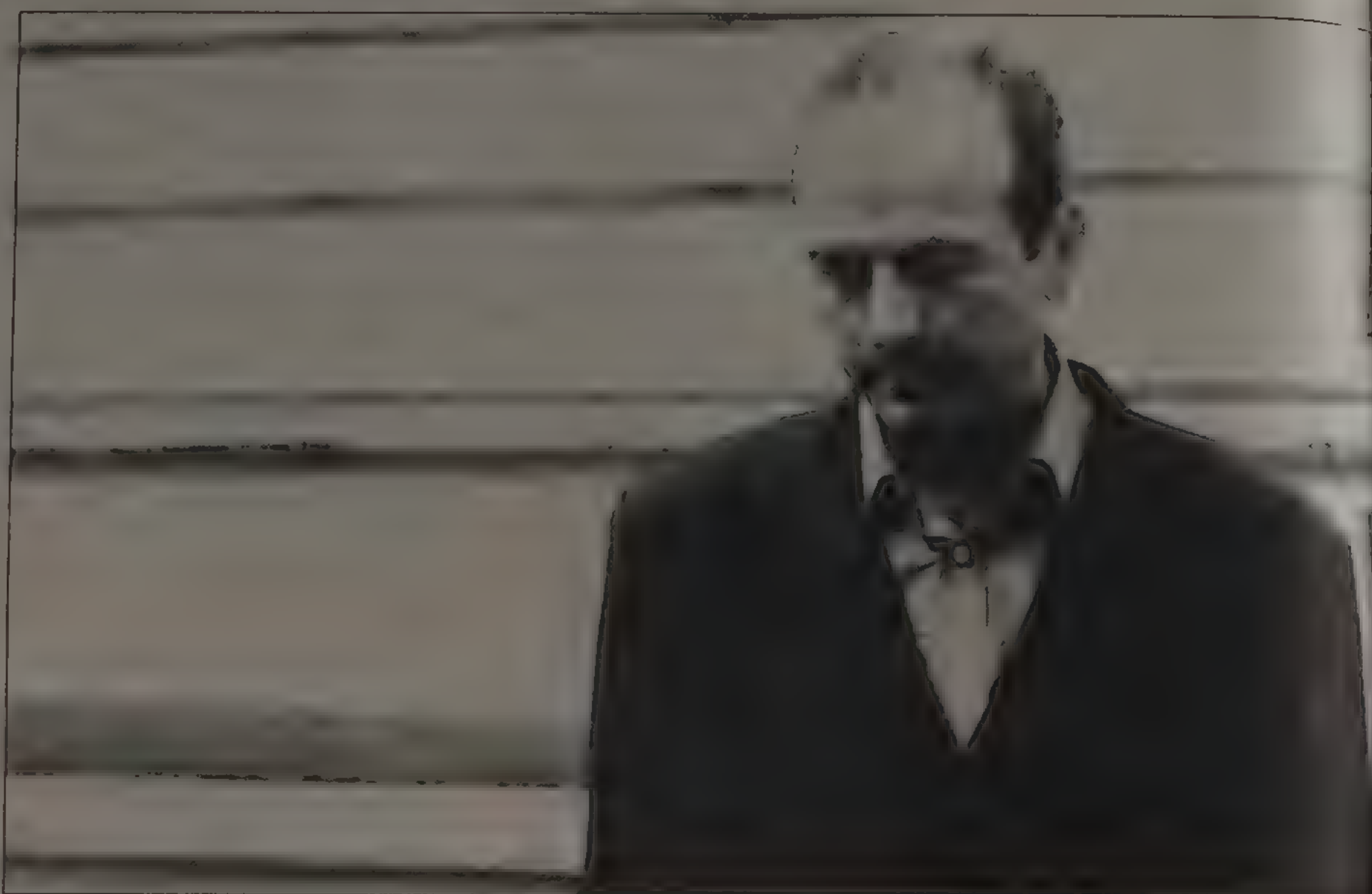


VUEWEEKLY

CUFF THE DUKE / 40

TREVOR TCHIR BAND / 47

DALLAS GREEN /



No More Heroes (or abductions) for ex-Strangler Hugh Cornwell

NEW-WAVE ICON LEAVES INTERVIEWER DISAPPOINTINGLY UNSCATHED

TYSON KABAN / tyson@vueweekly.com

In his autobiography, **Hugh Cornwell** describes an incident that would intimidate even the most seasoned interviewer. It was back when he was still with The Stranglers, the notorious UK rock group almost as well known for their contribution to the '70s and '80s new-wave and punk scenes as they were for their rebellious, often illegal confrontations with the British establishment.

In order to come up with the funds for some new band equipment, Cornwell offered a Swedish journalist an exclusive interview with a bank robber who was still on the lam. The writer accepted and was blindfolded, driven to an undisclosed location, and, once the interview was over, blindfolded again and driven home by Cornwell.

But that wasn't the Hugh Cornwell I was having a conversation with. This Hugh Cornwell is quite personable; this is the Hugh Cornwell who compliments me on my name ("That's a great name! It's quite unusual. Is it Canadian?") and inquires about the weather. Now there's barely any evidence of the angst-filled friend of Debbie Harry who ushered in the second British invasion along with The Clash and The Sex Pistols.

Then again, it's been a few

PREVIEW

SAT, MAR 25 (8 PM)
HUGH CORNWELL
WITH TWILIGHT HOTEL
MYER HOROWITZ THEATRE, \$12

decades: in the 16 years since he left The Stranglers to pursue a successful solo career, he's clearly put the drug busts, bar fights, and tying-up of journalists behind him.

"When we were together in The Stranglers, we were very belligerent, very awkward and argumentative and intimidating—all of those things were in one big package," he says. "I'm glad that I don't have to deal with that anymore, although it did take awhile for me to get it out of my system."

NOW IN HIS 50S and on his own (The Stranglers have continued to perform together without him since 1990), Cornwell is embarking on, remarkably, only his second tour of Canada as a solo act. He was here back in the summer of 2005 and played some dates across the country after a gig at the NXNE festival to promote his latest record, *Elysian Fields*, and he says the response that both the record and his live shows have received has been amazing.

"I just did an in-store at HMV [in Toronto] and I was pleasantly sur-

prised with the people that came. They weren't all 40-year-old Strangler fans or old farts. There was a lot of young blood in there buying CDs and wanting things signed," he says. "And it's quite comprehensive, their knowledge of my work. Musical youth these days ... are very keen for knowledge of the past, and it's fantastic."

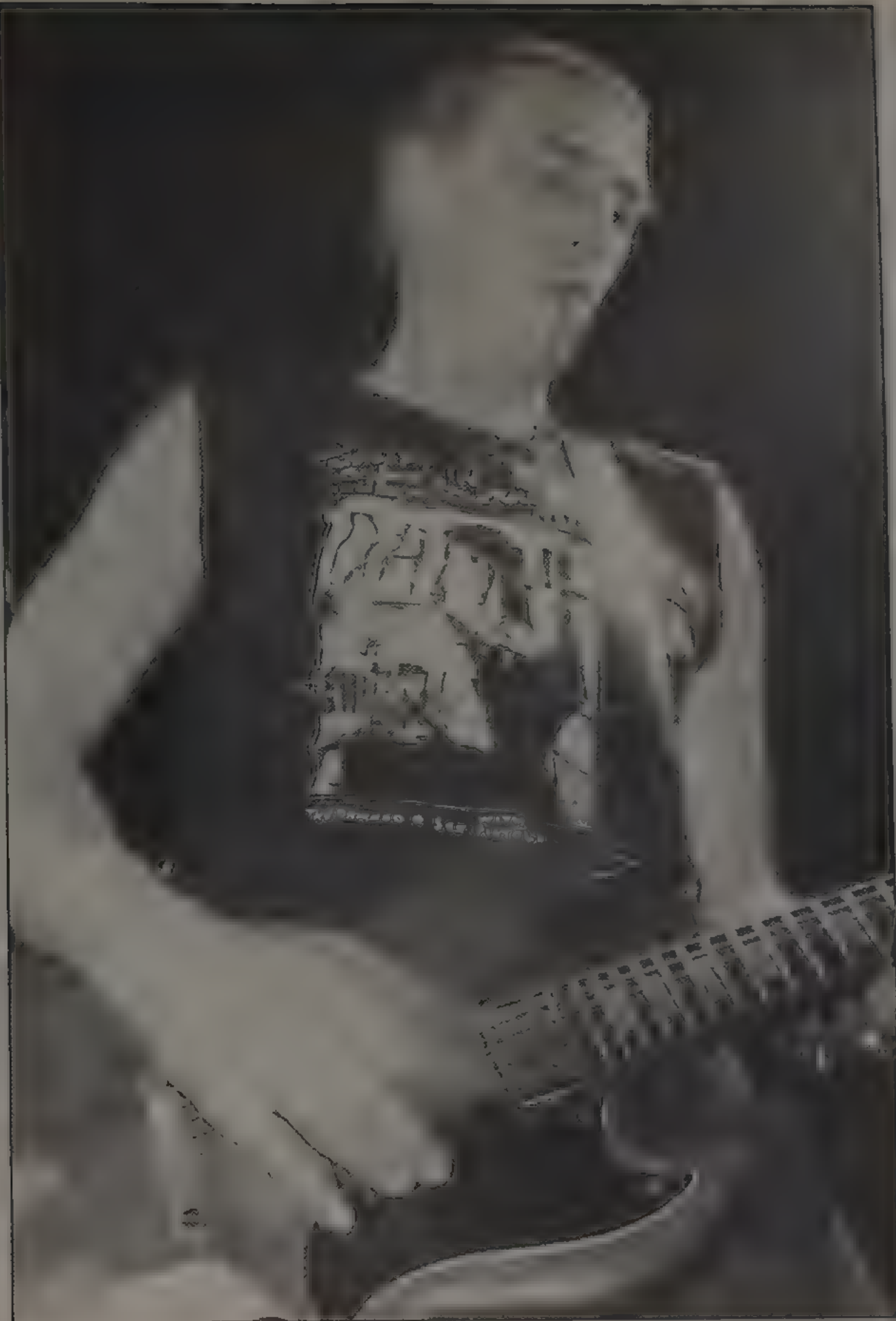
After his current, lightning-quick acoustic tour of Canada, Cornwell plans to release a live record in the fall. He's already written half of the studio album that will follow. But before our conversation ends, he feels he must make a couple of things clear.

"It's important to stress that I will be performing 50 per cent Strangler songs and 50 per cent of my new material. I don't want people thinking that I'm just going to be playing my own stuff so there won't be any point in going. One mustn't mislead people," he says.

"And try to spell my name right," he continues. "I just did this television show and they flashed my name across the screen and it was spelled with an 'a', like Cornwall, the county in England. So please try and make sure because that's really irritating."

Not all that punk rock, I suppose. But at least there were no blindfolds involved. ▀

WUE / FRI, MAR 17 / D.O.A. / VELVET UNDERGROUND After hoisting a few beers for St Patrick's Day, a gaggle of weary scenesters hunkered down in Velvet Underground for a night with D.O.A., Canada's elder statesmen of punk. For more than a quarter century, D.O.A. have been combining biting politics with hard-hitting punk rock, and frontman Joe Shithead Keithly has lost none of his ruff stage presence over the years. Stillunned by the mainstream, D.O.A. don't measure success with gold records or dollar signs. It's more about the lasting impression they've left on countless audiences over the years, and the world is a better place for it. —PHIL DUPERRON / phil@vue-weekly.com



SIDETRACK OPENING POSTPONED

Because of mounting renovation delays, the owners of the Sidetrack Café have a very dubious task of cancelling all upcoming shows until further notice.

We are not sure when we will be ready to open the new location, and we will let all the media, public and artists know that date when it becomes available.

We are insistent on opening the best live venue in Western Canada, and cannot commit to any shows until that time.

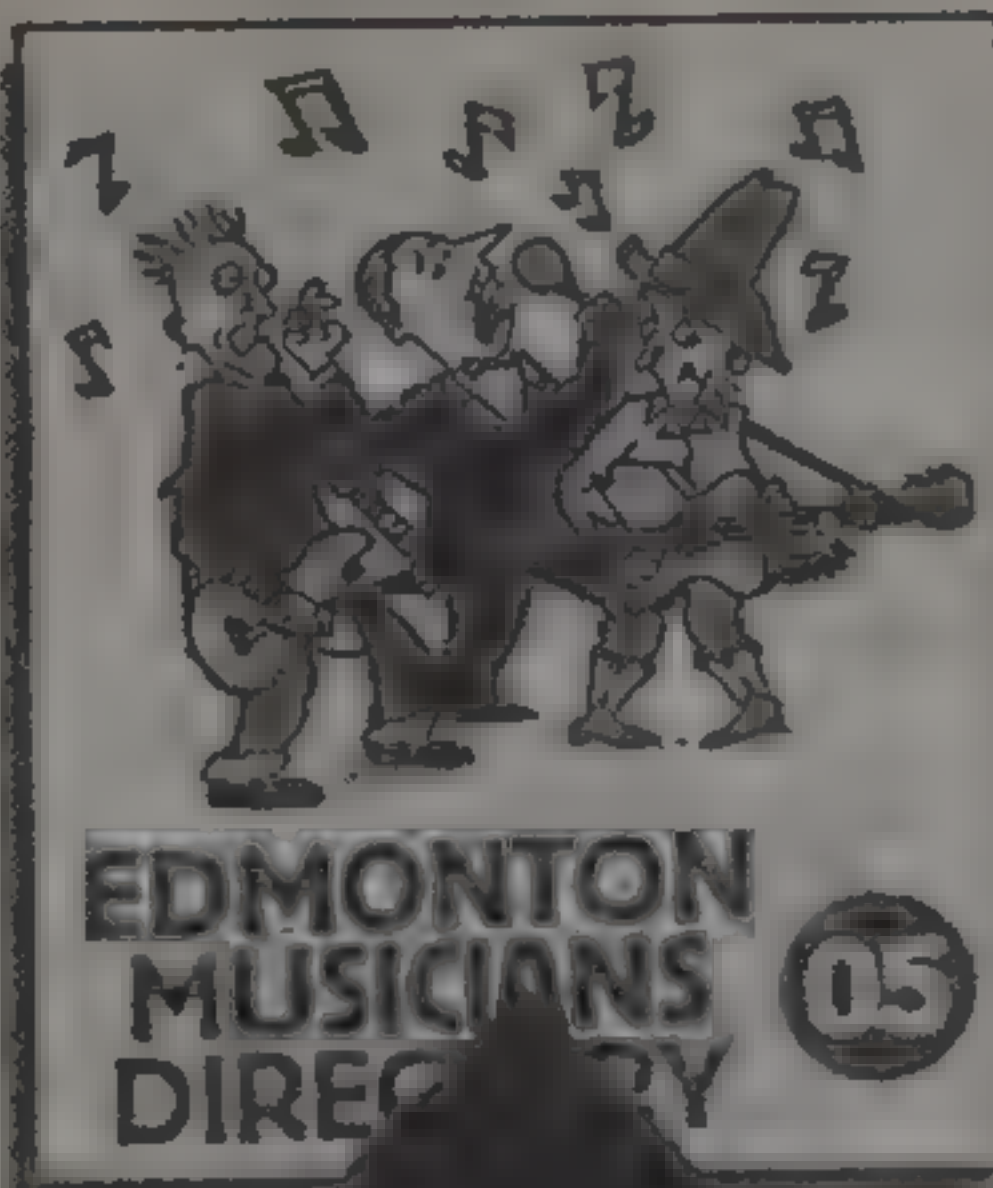
Refunds for ticketed events are at point of purchase.

Regretfully,
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AND SEE THE SHOW
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WITH LOOKER
THU APRIL 28

SEETHER WITH ROCKETFACE
FRI MAY 24

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Diverse trio brought together by a love of collaboration ... and, you know, by Fate

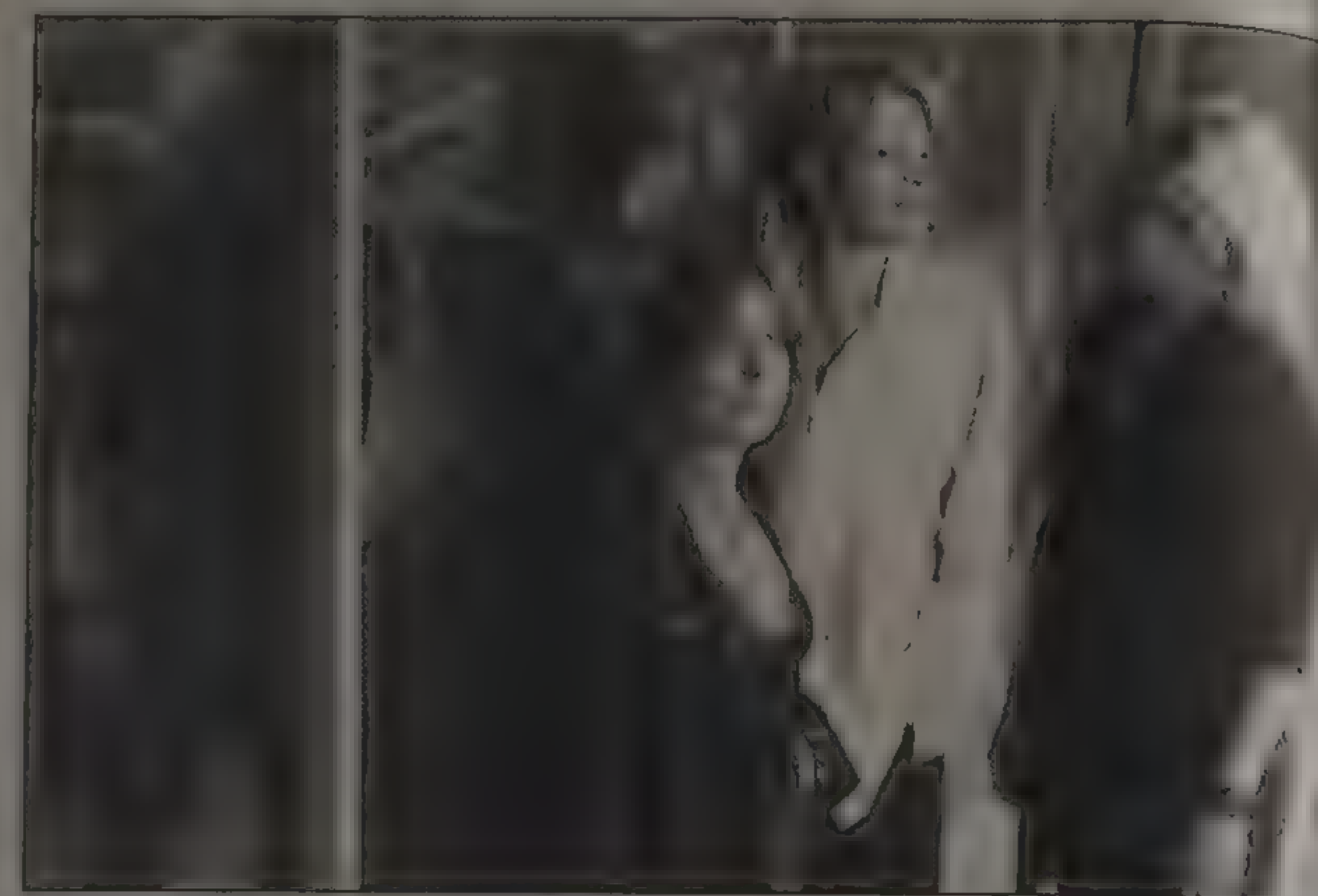
BRYAN CARROLL / bryan@vancouverweekly.com

Musical groups and solo artists are two different beasts entirely. Solo artists have the freedom to do what they want when they want—they don't have to take any guff from anyone and they don't have to juggle schedules in order to practice. Groups, on the other hand, are often greater than the sum of their parts in an intangible way; all of the hard work that goes into making them simply function is rewarded with a sound made better through collaboration. Such is Calgary folk-pop band The Fates.

"We're all coming from different places musically," says guitarist Lin Elder, "so what's interesting is the fusion of new sound."

Elder comes from a groove-jazz background, while Jenny Allen plays folk and Lori Reid comes from the gospel and soul side of the musical equation. Prior to their involvement with The Fates, all three were accomplished solo artists in their own right, and while they might laughingly threaten to, ahem, "go solo" on the other members, they're all committed to their current endeavour.

"We've all got our hands in something," explains Elder, mentioning that she's recently begun to branch



PREVIEW
THU, MAR 30 (8PM)
THE FATES
BLUE CHAIR CAFÉ, \$15

into other areas of the music business by managing an artist. "We're definitely focused on The Fates, though."

This focus has led to the group's brand-new live album (a follow-up to the group's debut CD, *Til We Have Faces*) which is entitled *slam*, a refer-

ence to the trials and tribulations of being in a touring band. The live album also functions as a place-holder while they are making their second studio album.

"We didn't want to wait to release our second disc," says Elder, "so this one is primarily to sell off the stage show people what we sound like, and save some money. We really want to get another album out though, and you can expect it very soon, one way or another." ▽

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Sidetrack sidetracked ... yet again

NEWS LOCAL MUSIC

ROSS MOROZ / ross@vancouverweekly.com

The re-opening of the recently moved Sidetrack Café has again been delayed, forcing the club to cancel several upcoming shows.

The club was initially supposed to open the doors of its new location on 104 Street and 102 Avenue on Mar 17, but the train carrying the flooring intended for the new Sidetrack crashed, forcing the club's owners to move their grand opening to Mar 24.

On Mar 22, however, local media were informed via e-mail that, due to "mounting renovation delays," the 'Track's re-opening has now been delayed indefinitely.

"I just don't want to be another one of those venues that rushes open when it's not ready—you know, the bathrooms not done and the smell of paint everywhere and the kitchen not running," explains the club's emotionally drained manager, Brent Oliver. "Before I open this bar it has to still be the best venue in Western Canada—we have a reputation we have to uphold." ▽



REVUE / SAT, MAR 18 / RODNEY DECROO & THE KILLERS / THE BLACK DOG For the first few minutes of Rodney DeCruz's Saturday afternoon set, it seemed as though the crowd was going to be sparse, possibly due to the unexpected change in venue from the Side-track Café to the Black Dog and, you know, the blizzard. Thankfully, the bar filled up by the end of the second song and DeCruz put everything he had into every tune, singing and hammering on his acoustic guitar like a rambling troubadour shedding a few tears for love and shaking both fists at injustice, cutting straight to the heart and earning rousing cheers from those who braved the weather to come out. —EDEN MUNRO / eden@vancouverweekly.com

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LIVE MUSICACQUAINTED WITH THE COMPANY
NY Anna Somerville, David WardARDEN THEATRE Patricia
Conroy, Brad Johnson, Marlee Scott
(country); 7:30pm, \$25 at
TicketMaster, Arden box officeATLANTIC TRAP AND GRILL
Floating CrowbarAZUCAR LATIN NIGHTCLUB
Pitbull, hosted by Kwame, featuring
Juli, C-prin, 8pm (door), \$35
(adv)/\$42 (door)

BACKSTAGE PUB

BLUE CHAIR CAFE Carrie Hryniv
7:30pm, \$10 (adv)/\$15 (door)CHAIS TO PIER'S PARTY PUB
Open stage hosted by A. Berta
Crude, 6-10pmDOUSTY'S PUB Jam hosted by
DJFESTIVAL PLACE Guy Davis and
the High Flying Rockets (blues)

FOUR ROOMS

GRINDER

JAMMERS PUB Thursday open
jam, 7-11pmJ AND R BAR AND GRILL Open
stage with The Poster Boys
(pop/rock/blues), 8:30pm-12:30am

KINGSKNIGHT PUB

KINGSKNIGHT PUB
Bostards Thursday Nights: The
Sessions, S.O.S., Anxiety Of
Influence (indie rock)KINGSKNIGHT PUB
Matthew Good (solo acoustic),
Melissa McClelland, all ages
I censored event, 7pm (door); sold
outNEST Open stage with Nick Zyla
every ThuNORTH GLENORA HALL Jam
hosted by the Wild Rose Old Time
Fiddlers Society, 7pmSTANLEY A. HALL THEATRE
Maileigh Rouault (CD
release concert), 8pm, \$14 at TIX
on the SquareSTARLITE ROOM The Gorgeous,
A Textbook Tragedy, A Javelin
Reign, A Thousand Year Plan, DI
Angels, 8pm (door), no minors, \$8
(door)URBAN LOUNGE The Turning
Away The Field ExperienceWILD WEST SALOON Trick
RyderWOODCROFT COMMUNITY
HALL Uptown Folk Club open stage
7pm (door), 7:30pm (music), \$4 (door)YARBIRD SUITE Gary Clark Jr.
8pm (door)/9pm (show), \$16 (mem-
ber)/\$20 (guest) at TicketMaster

CLASSICAL

FORGOTTEN MUSIC
Music Recital: Meghan Bowen
(organ), 8pm, freeWHYTE AND HYDE
Boneme: Edmonton Opera, tickets
available at TicketMaster,
Edmonton Opera box officeJUBILEE AUDITORIUM
Dood'ebops (children's rock), 7pm
\$22.50-\$27.50JUBILEE AUDITORIUM
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Dood'ebops (children's rock), 7pm
\$22.50-\$27.50ESMERALDA'S Big and Rich
Thursday Top 40, countryFUNKY BUDDHA (WHYTE AVE)
Requests with DJ DamianGAS PUMP Ladies Nite Top
40/dance with DJ ChristianHAWANA CLUB Urban, hip hop
Reggae beats with 717
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Entertainmentat Megatunes, Blackbyrd, FS
(WEM), U of A info booths

NEWCASTLE PUB

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RED STAR Loaded Friday: indie
rock and Brit pop with DJ
Readymade FlyboyRUM JUNGLE Peoples DJ
SpinningSAPPHIRE RESTAURANT AND
LOUNGE Deep House, with Friday
resident DJ Luke MorrisonSTOLLI'S Top 40, R&B, house
with People's DJSTONEHOUSE PUB Top 40 with
DJ TysinTWILIGHT AFTERNOONS
Flashback: house/hard with
Johanny Dangerous, Andy Inertia,
quests; 1-7pmWUNDERBAR The Beam Team
guest DJsY AFTERHOURS Foundation
Fridays: Deep funky house with
Guru Nic-E, Rob Tryptomene,
Status Inc, Tory P, Bree; no minors,
1-8amATRE Northern Bluegrass Circle
Music Society: David Davis and
Warrior River Boys, \$17 (mem-
ber)/\$20 (non-member) at Sonora
Sound, Myhre's Music, doorST SAVE SERBIAN CENTRE
To Respect: Sonora Tropical (lat
5pm, \$50 at TIX on the Square,
Fundraising Dinner and DanceSPORTSMAN'S LOUNGE
Slowdown (blues/rock), 9:30pm
1:30amSTARLITE ROOM The Real
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www.therealtan.comSAT
LIVE MUSICAZUCAR LATIN NIGHTCLUB
40 with Latin band and DJ PaCALIENTE Classified, Jay
Mike Boyd with DJ G C
Status, with resident DJ
Drew, Dusty Dryate
minors; 10pm (door), \$12 (ad-
vance tickets only), \$12 (ad-
vance tickets only), \$12 (ad-
vance tickets only)DECADANCE Soul Heaven
Saturdays with DJ femm-
Bass and guestsESCAPE NIGHTCLUB
Night House Party, with Urban
Metropolis featuring Harman
and DJ KwameFUNKY BUDDHA (WHYTE AVE)
Top tracks, rock, retro with L.
DamianGRINDER Linda McKeen,
Euphonic (Rock)JAMMERS PUB Saturday open
jam, 3-7:30pm, country/rock band,
9pm-2amJEFFREYS CAFE Rolfanda Lee
(jazz classics), 8:30pm; \$7JEKYLL AND HYDE Headwind
(pop/rock), 9:30pm, no cover

J.J.'S Swarm (rock)

MACLEAN COLLEGE MUSIC
Maclean College Music Program
Composition Concert; 7:30pm, \$10
(adult)/\$8 (student/senior) at TIX
on the Square

NEWCASTLE PUB

O'BRYNE'S Captain Tractor's
Chris Wynters and Scott Peters,
2pm, no coverPOWER PLANT Hugh Cornwell,
Twilight Hotel; \$10 (adv) at
TicketMaster, Blackbyrd, Listen
Megatunes, U of A info desks,
Power PlantRED'S Retribution (Iron Maiden and
Judas Priest tribute); no minors, 8pm
(door), 10pm (show), \$4REINDEER VERBAL DECEPTION (metal); no minors;
8pm (door), \$7

ROYAL ALBERTA MUSEUM

ATRE Northern Bluegrass Circle
Music Society: David Davis and
Warrior River Boys, \$17 (mem-
ber)/\$20 (non-member) at Sonora
Sound, Myhre's Music, doorST SAVE SERBIAN CENTRE
To Respect: Sonora Tropical (lat
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LIVE MUSICAZUCAR LATIN NIGHTCLUB
40 with Latin band and DJ PaCALIENTE Classified, Jay
Mike Boyd with DJ G C
Status, with resident DJ
Drew, Dusty Dryate
minors; 10pm (door), \$12 (ad-
vance tickets only), \$12 (ad-
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Saturdays with DJ femm-
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FRIDAY & SATURDAY MARCH 24 & 25

WEDNESDAY MARCH 29
KOKANEE FREERIDE MEET NEW VAIN
RAKE
JAKARTA

THURSDAY MARCH 30
SCREWTAPE LEWIS WITH
IVERDALE

FRIDAY & SATURDAY MARCH 31 & APRIL 1

WEDNESDAY APRIL 5
KOKANEE FEAT **THE SESSIONS**
FREERIDE AT **FACE FIRST**
& LINES

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 St Albert 458-0860
THE MASTER TAP
 10101 CENTRAL SQUARE
 Interprial vs Centre, Churchill Sq
 #930 102 Ave 420-1757
WILIGHTY AFTERHOURS
 0018 105 St
URBAN LOUNGE 8111 105 St
 39 338d
WINE & DINNER
 0030-102 St (downstairs) 478
 099
WINE & SALAD
 10101 CENTRAL SQUARE
WINSPEAR CENTRE
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WINDMILL COMMUNITY
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DRINKS
\$3.75

Buskers come indoors ... and not just to play in an LRT station, either

PHOTO COURTESY OF THE BUSKERS' BALL

Take a walk down Whyte Avenue on a warm day and you're sure to come across someone strumming a guitar and singing for anyone who wishes to hear them. Busking is an old art form that has been the starting point for many musicians, and there are still plenty of good ones out there.

PREVIEW

THE BUSKERS' 4TH BALL

WITH PHIL & SHERRY-LEE WISOR, MICHELLE BOUDREAU, SOULARE CORE BOX, NETTI SPAGHETTI, RYAN HAMILTON, TWO BY FOUR, ROB TAYLOR, BILL CARLEY, BONNIE DOON HALL, & S

Buskers' Ball organizer Bill Carley wants to give some of those performers

the opportunity to take centre stage. This year's show is a benefit performance, raising funds for the Parkland Institute, but there's no doubt that the performers are the stars of the evening.

"The musicians are very high-calibre," says Carley. "When these people take to the streets, you get a lot of people going 'Wow. They're bringing the music out. They're sharing it with

us. Right there, immediate, as intimate as it gets."

For one night, though, the buskers won't be playing for a roaming audience, and the audience won't have to struggle to hear the music above nearby traffic. "We're throwing a concert," Carley explains. "When you're busking you don't often have a good sound system and it may not be the best way

of hearing these folks, so we'll make sure that that is corrected."

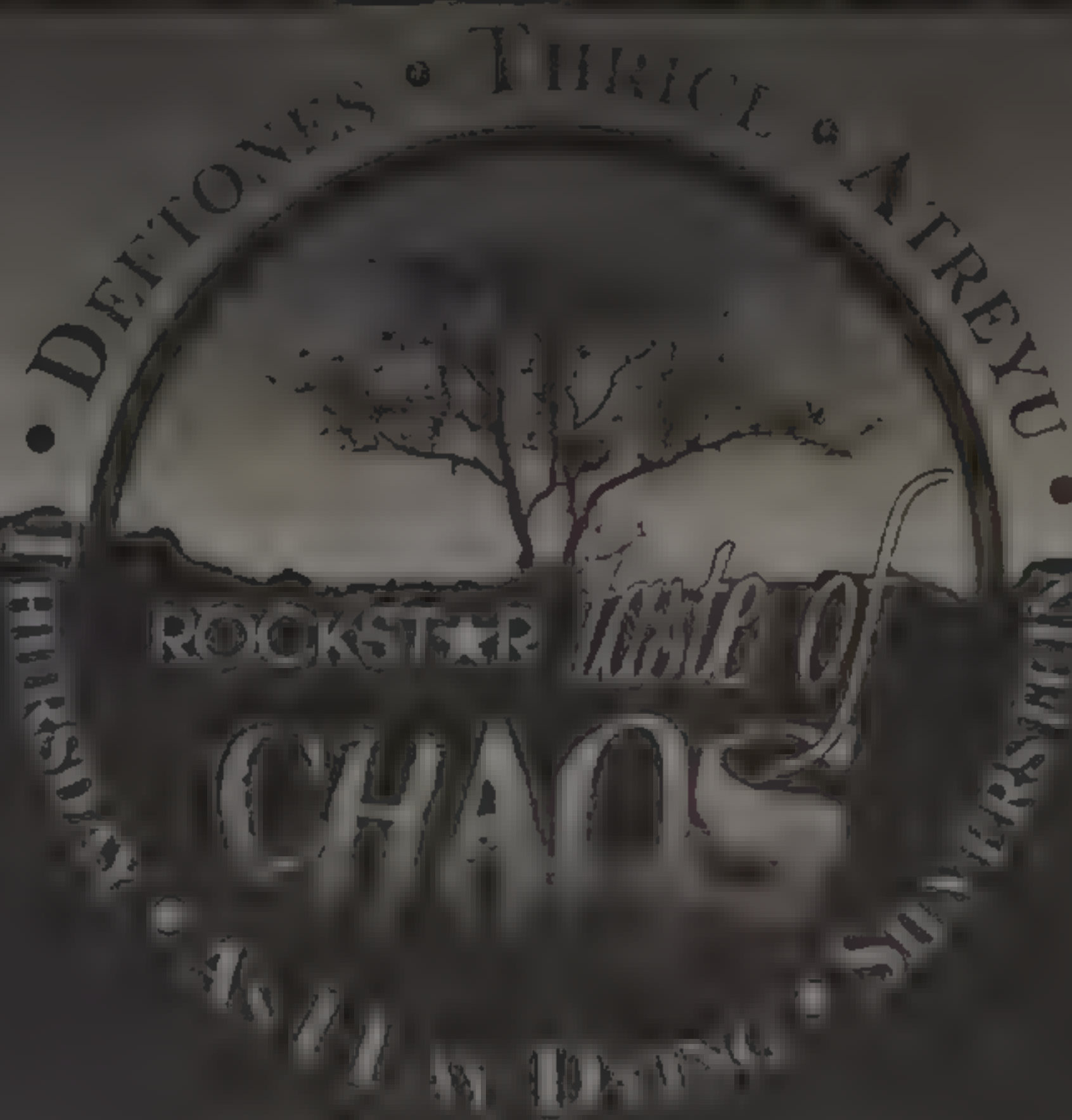
The audience will still be able to show their appreciation to the buskers, too. "We operate on a sliding scale based on economics," Carley explains. "If you haven't got more than six bucks, we'll definitely have you in. If you enjoy it, you decide how much it's worth." ▼

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MYER HOROWITZ THEATRE

APRIL 2
ROB THOMAS
NORTHERN ALBERTA JUBILEE AUDITORIUM

APRIL 24
SAVES THE DAY
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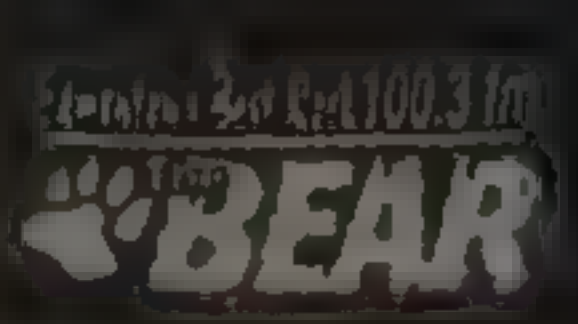
JULY 11

SHAW CONFERENCE CENTRE

GENERAL ADMISSION FLOOR — DOORS 5PM, SHOW 5:30PM

ON SALE SATURDAY, MARCH 25 AT 10:00AM

ticketmaster.ca 451-8000




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MATT MAYS
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MAY 8


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BEAR

SUN

RENTAL

Trevor Tchir writes what he knows— coincidentally, he happens to know a lot

EDEN MUNRO / eden@vuwweekly.com

Storytellers have long been lectured on the importance of writing what they know. That advice is somewhat flawed, however, being based on the idea that the artist exists in some sort of isolation, unaware of everything save for his immediate surroundings.

Still, the question of exactly where the line lies between storyteller and subject is one for the ages, and local grad-student-cum-folk-musician Trevor Tchir wonders about it even after releasing three albums of wonderfully evocative songs.

"I find myself trying to cull from the imagery of the oil industry and farming and aspects that aesthetically and socially and economically are very much a part of Alberta, but aren't the entire story," he says.

"Does one have to live the whole package? Do you have to be a farmer to write about rural imagery? I don't think so—otherwise I'd only be writing songs about being a grad student, and I don't think there are too many people who want to know about

Tchir is well aware that his songs are about people, which is exactly why he's excited to be soon embarking on his first cross-Canada tour. "I get to visit many different regions of



PREVIEW

POSTPONED
THE TREVOR TCHIR BAND
WITH ROZALIND MACPHAIL, CRAIG SCHRAM
SIDETRACK CAFÉ, \$8

people who I've never met before and just listening.

"I think that the kinds of people who go to a folk show or a pub and listen to a songwriter are the same kind of people that are ready to share stories about their lives," he continues. "I'm just really interested in hearing about where they've come from." v

the country and I want to just talk to people and get their stories," he explains. "I'm really looking forward to having some drinks with some

Fred Eaglesmith

TICKETS ON SALE NOW!

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With Special Guest - Jess Lee

Friday, April 21 8:30 PM

St. Basil's Cultural Centre (10819-71 Ave.)

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EXTRAORDINARY MAGAZINE PRESENTS THE DEPENDENT TOUR

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JILL BARBER
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TIX ALSO AT MEGATUNES,
BLACKBYRD AND LISTEN

VELVET UNDERGROUND

APRIL 9

meet a weapon of mass disruption

JELLO
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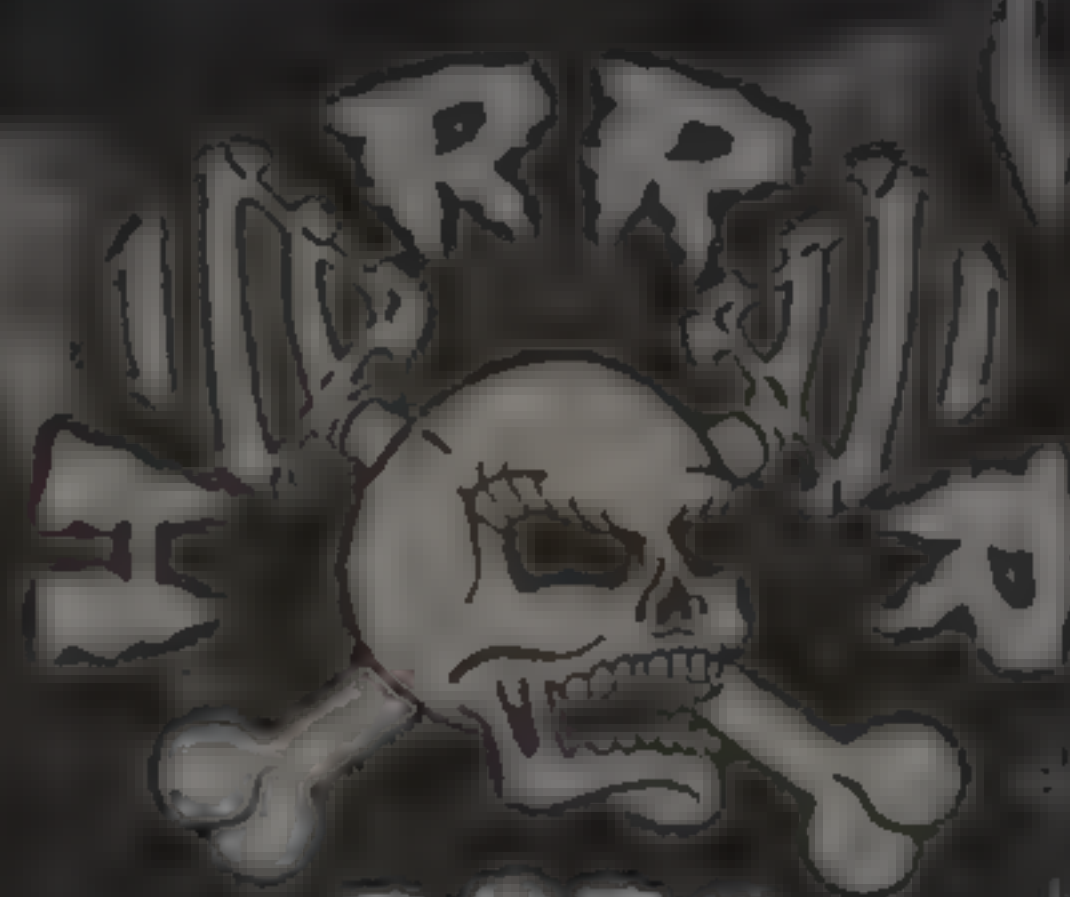
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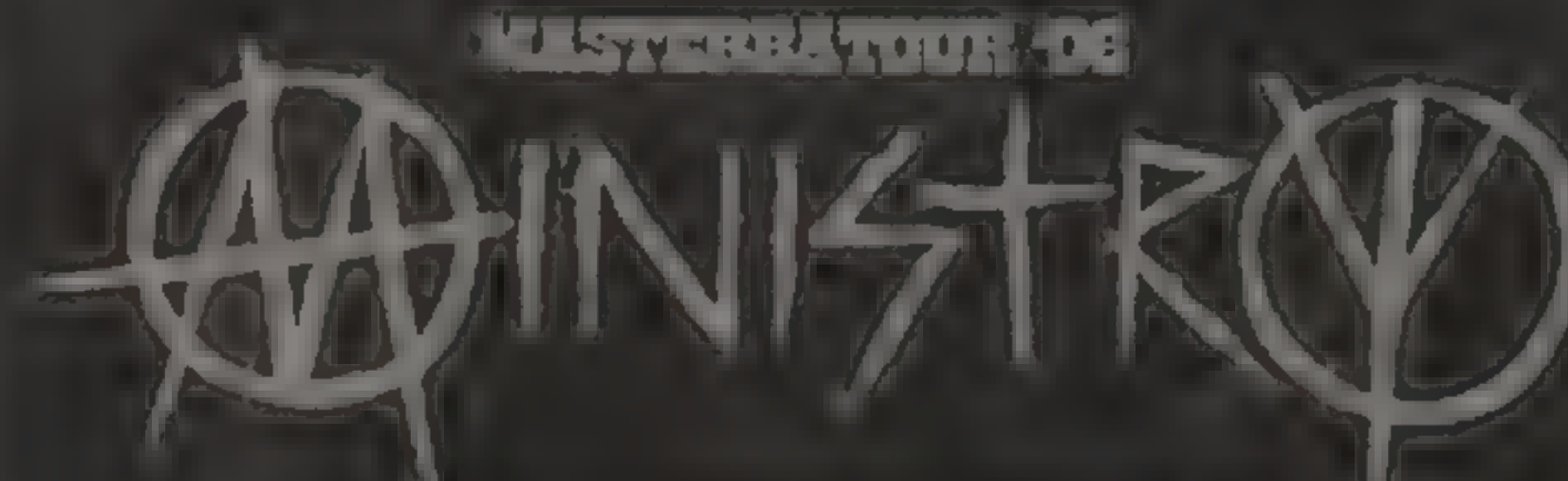
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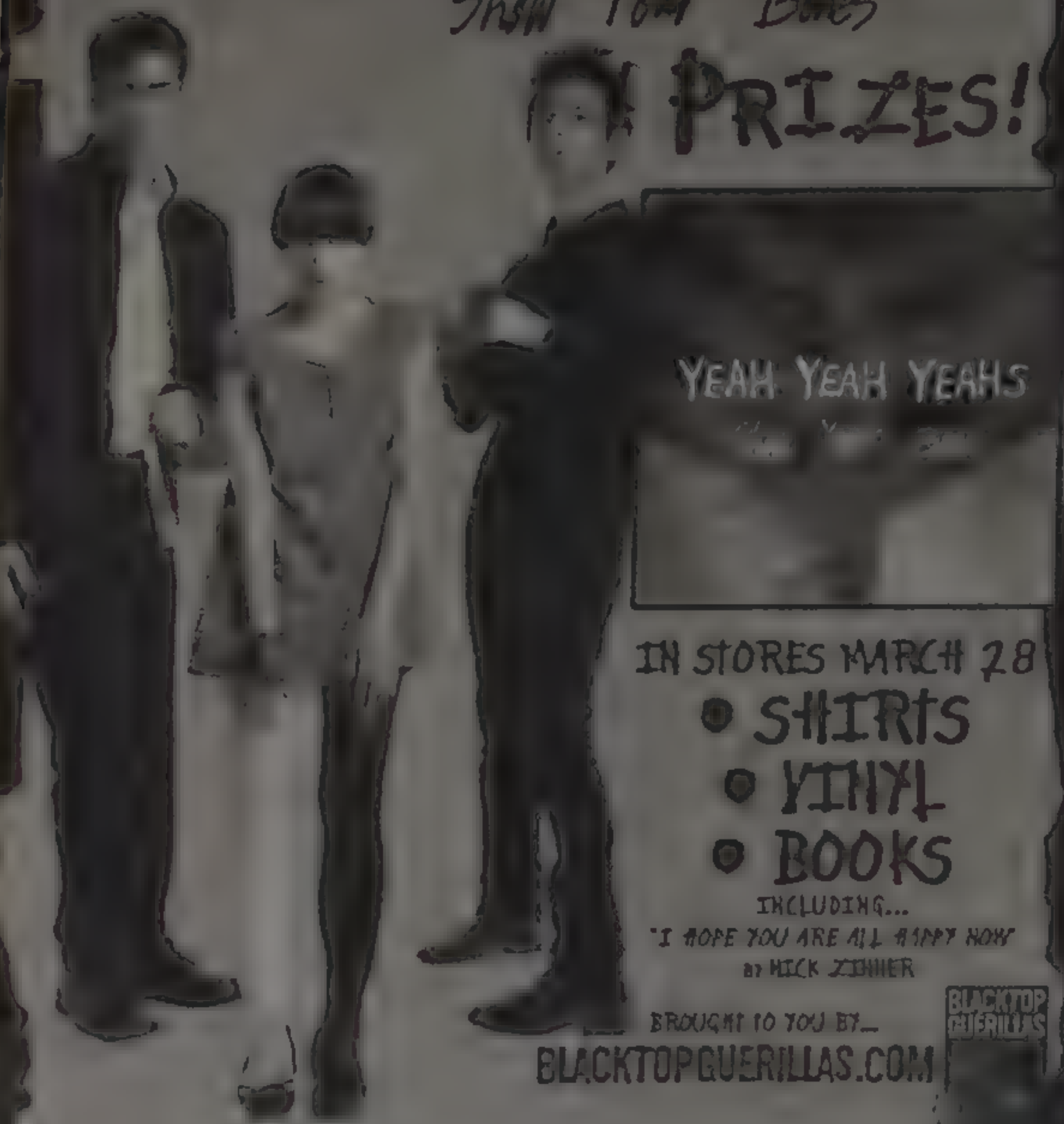
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City and Colour's debut album goes gold, but Alexisonfire still burns

BILL RADFORD / bill@vueweekly.com

Alexisonfire's Dallas Green didn't expect his debut solo album *Sometimes*, which he released under the moniker **City and Colour**, to receive as much attention as it has. His intricate guitar work and plaintive voice have captured many fans' attention (the disc just went gold in Canada), but despite this unexpected success, Green insists that his main focus remains the much louder music he makes with his regular band.

"I never really wanted to do this because there just wasn't a need to—I was very busy with Alexis, and I love that band, and, you know, that's what I do," Green explains. "But I had some time off, and we thought, why not just do a bunch of songs and put it out and see what happens?"

That's not to say that City and Colour was a haphazard creation: Green has been writing these more melodic songs for over 10 years. "Not the songs on the record," he clarifies, "but there are a bunch of songs all over the Internet that made people aware that I do this, which I guess pushed me into doing a record. I've been writing since I was like 16 years old and there's a lot of songs on the record that I wrote when I was like 19 or 20."




PREVIEW FRI, MAR 24 (7 PM)
CITY AND COLOUR
 WITH MACHETE AVENUE
 MYER HOROWITZ THEATRE, \$17.50 (SOLD OUT)

Green doesn't plan to stop writing these types of songs, though. He continues to focus on Alexisonfire, but he concedes that it's likely there could be

another City and Colour album

"Now that I've actually put out a record, and have that name [City and Colour], I'm sure I'll just use that and when I have a batch of songs that I'm proud of, then I'll just record them and put them out and see what happens," he says. "As for now though, Alexisonfire is my main concern." ▽



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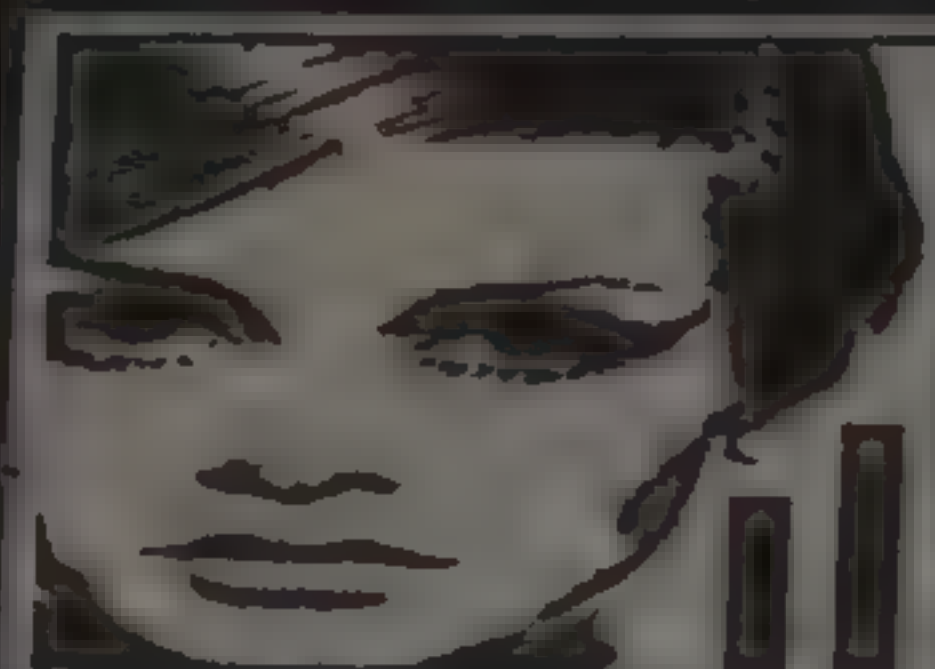


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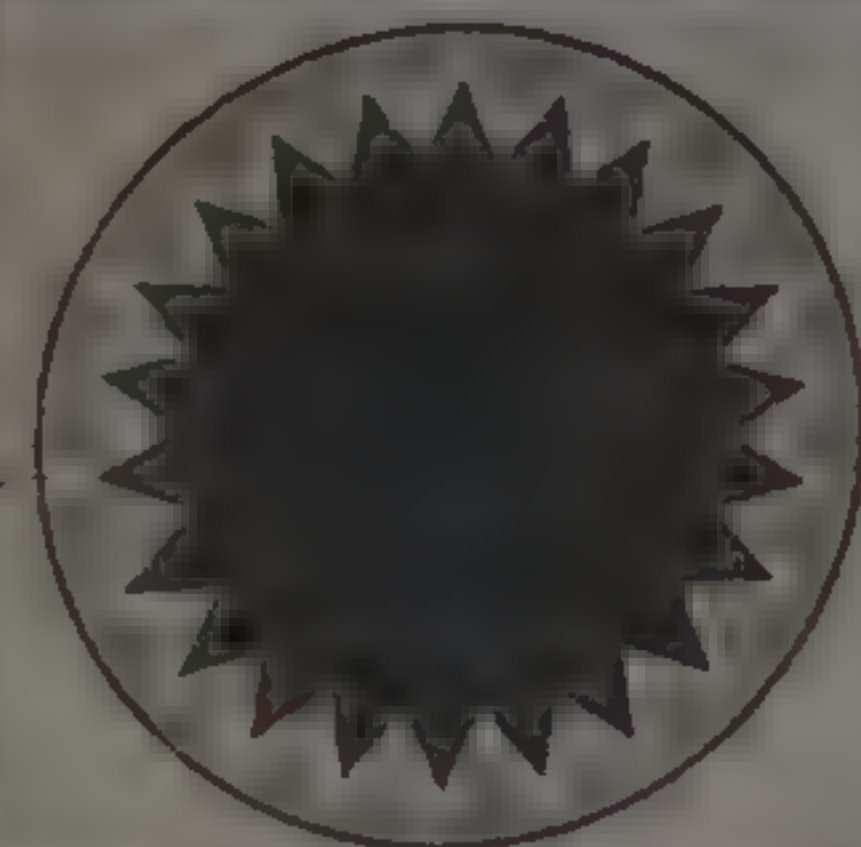
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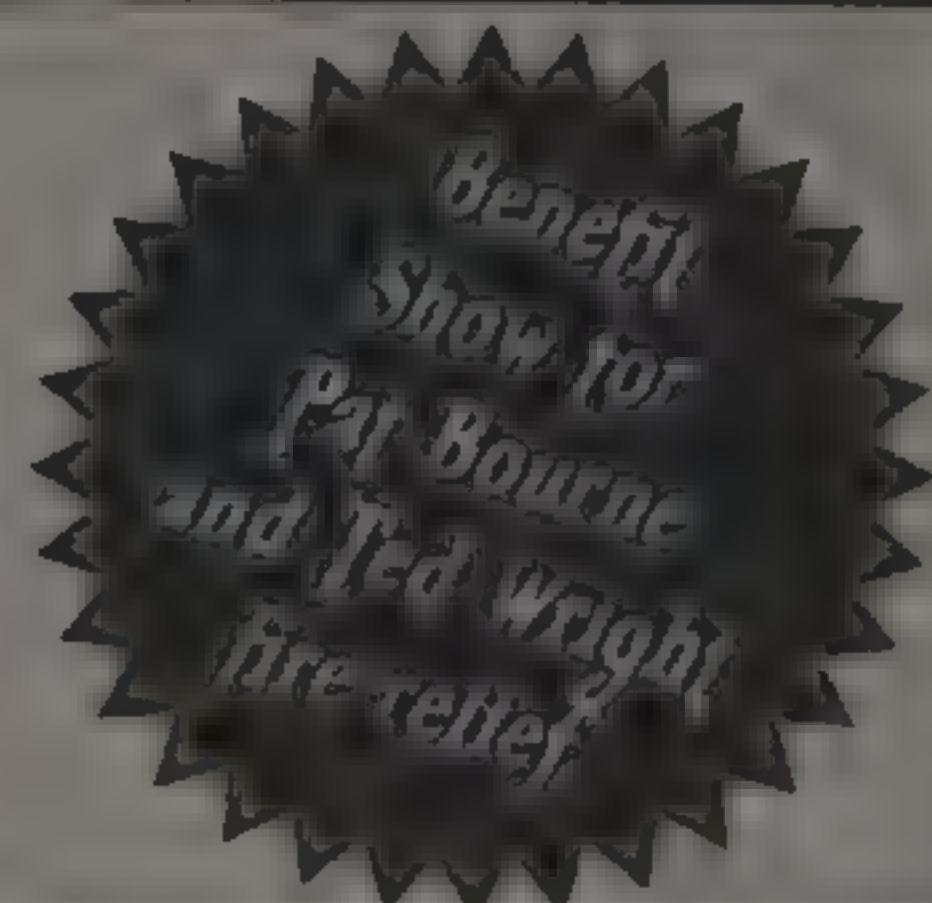


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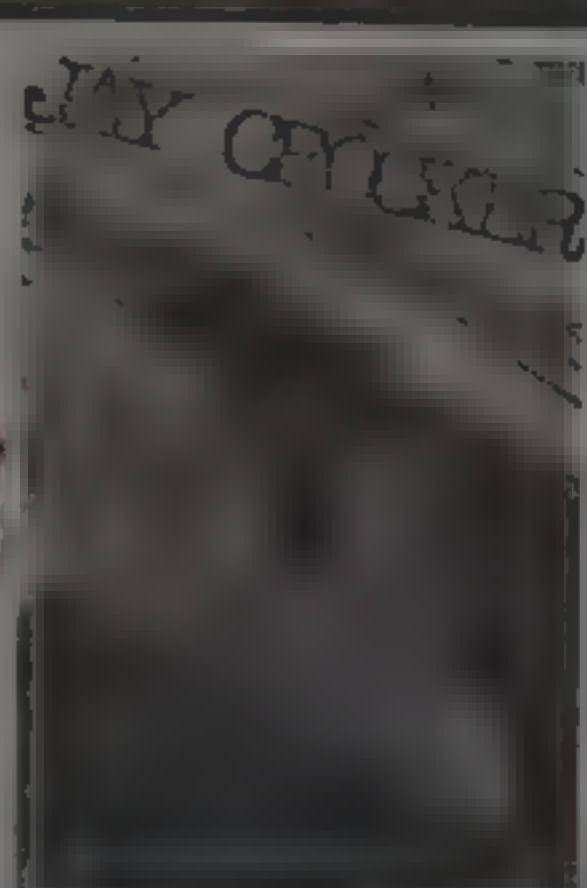


April 5, 2006

DIRTBOMBS

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The album's pretty good, but it's okay to Deviate

PREVIEW FRI, MAR 24 (9 PM)
THE GRASSROOT DEVIATION
WITH BIG RIVER
THE STARLITE ROOM, NO COVER

Something special happens when a band plays music together for long enough that the members get to know each other as people and musicians. They're able to coax each other to try new things, often on the spur of the moment, to go for that little bit extra that keeps the music from becoming complacent.

The Grassroot Deviation have pushed themselves right from the beginning, but now, after four years together, they've found that the best moments often happen when they follow the music, rather than forcing the songs in a particular direction.

"We took our time and got to know each other and know each other's styles," says guitarist/vocalist Brian Parker. "Some of the songs, I'll come in with an idea and we'll throw that down on the table and play it for however long until we find where it's supposed to go."

Parker admits that while writing as a team is an essential part of the band's music, so is playing a lot of shows, where the songs are open for more exploration.

"We do a lot of discovery within the show," he explains. "The album is one viewpoint of the songs, where we give it that studio gloss, but at a show, sections that are 30 seconds on the CD version might be X minutes long and other sections might be shorter. They give and take a little bit more."

According to Parker, the musicians have to be open to any number of possibilities, since the direction of the songs is largely dependent on the surroundings.

"We try to connect with the audience," he says. "In a different room, with a different group of people, you can't really play the same song and make the same connection, so you have to give yourself the opportunity and the leniency to go where it needs to go." ▼

Twilight Hotel checks in to Edmonton, 'cause hey, it beats Winnipeg

BRYAN CARROLL / bryan@vancouverweekly.com

Winnipeg, like Edmonton, is somewhat burdened by its national reputation as a barren, desolate, wind-swept wasteland. I respectfully disagree: the last time I was in Winnipeg I found myself on this perfect little street in the downtown area, complete with charming antique shops, thrift stores and record stores. Nice town, I thought.

Dave Quanbury, multi-instrumentalist and co-singer in Winnipeg duo **Twilight Hotel**, sees the city a little differently, though he's quick to point out that he does dearly love it.

"Winnipeg isn't really surrounded by anything," he explains. "Edmonton might be the most northern city, but we don't even have something the size of Red Deer near us. It's isolation though—not desolation."

His band, rounded out by Quanbury's paramour Brandy Zdan, takes quite a bit of inspiration from this isolation as well as from the Canadian experience. When asked if his new disc, *Bethune*, had anything to do with Canadian doctor Norman Bethune, Quanbury admitted that it did, but in a roundabout way.

PREVIEW SAT, MARCH 25 (8 PM)
TWILIGHT HOTEL
WITH HUGH CORNWELL
THE POWERPLANT, \$10

"Obviously he's a famous Canadian," he says before explaining that the album was mostly named after a town in Manitoba, which in turn was named after the good doctor. "We like to name things after towns if we can. Road signs are very inspiring."

Because its members are partners both artistically and romantically, Twilight Hotel have long garnered comparisons to Ian and Sylvia Tyson. Quanbury says this is certainly a compliment, though he worries it's a little misleading, in terms of the music his band makes.

"It's a fully electric show," he explains. "We're not anti-acoustic or anything; we just don't own one."

Quanbury also doesn't worry about the rancorous ending that Ian and Sylvia suffered through. "We get a lot out of playing music together," he says. "The things that create acrimonious feelings we just haven't felt yet. Maybe we're not successful enough—here's hoping." ▼



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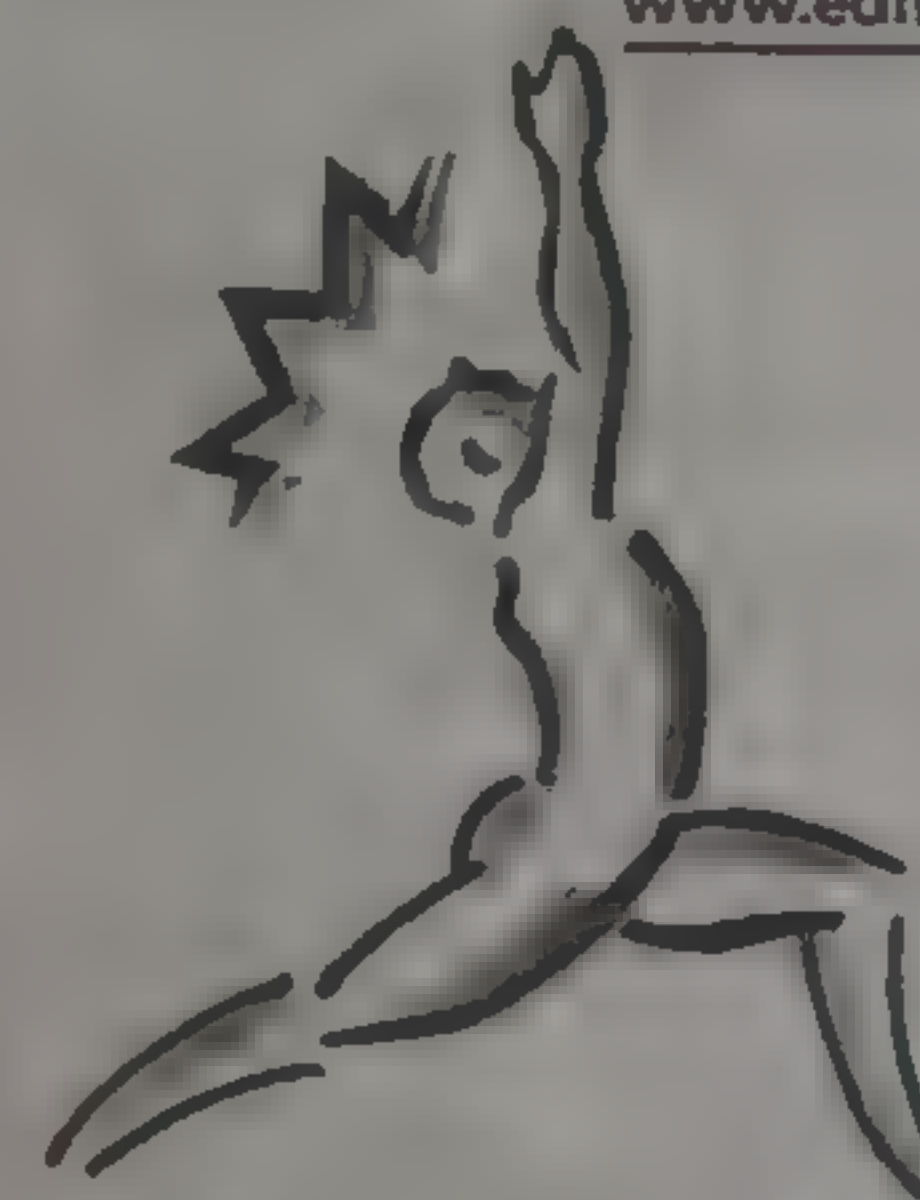
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GRASSROOT DEVIATION
CD RELEASE SHOW PLUS GUESTS: BIG RIVER (ON AT 8:45, GRD AT 10PM)

SATURDAY MARCH 25 (STARLITE ROOM) • KOLANIE RECORDS OF

The Real Mackenzies
PLUS GUESTS: THE TARTAN HEARTS AND FALLING TUNES
ALL AGES SHOW: 4PM • NO MINORS SHOW: 9PM

SATURDAY MARCH 25 (VELVET UNDERGROUND)

WINTERSLEEP
PLUS GUESTS: JILL BARBER AND CONTRIVED

THURSDAY MARCH 30 (STARLITE ROOM)

ELLIS
THE CALM BEFORE AND THE SESSIONS

FRIDAY MARCH 31 (STARLITE ROOM)

3 SEEDS
STEREO THERAPY & A FISTFUL OF NICE

FRIDAY MARCH 31 (VELVET UNDERGROUND)

PORTAL
MY SISTER OCEAN AND S.O.S

SATURDAY APRIL 1 (STARLITE ROOM)

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OVER 20 OF EDMONTON'S TOP DJ'S GOIN' HEAD-TO-HEAD

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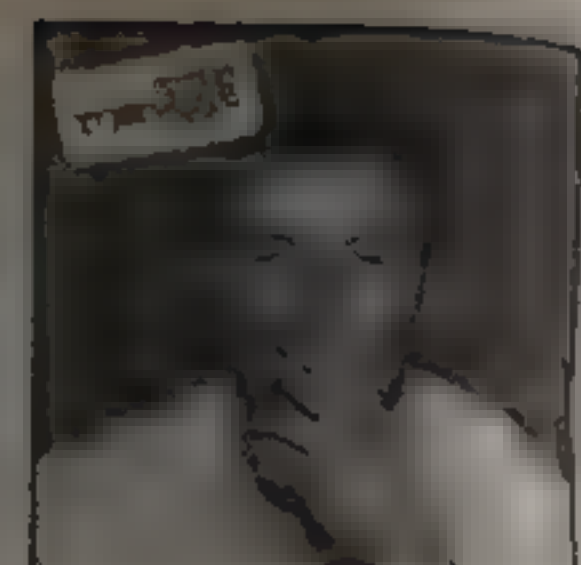
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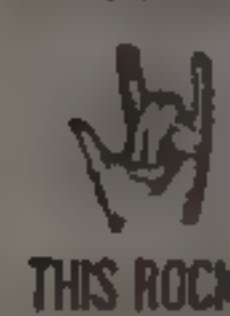
ALBUM REVIEWS

NEW SOUNDS



THE ILLUMINATI
CHEAP POWERS
RECTANGLE

ROSS MOROZ / ross@vueweekly.com



THIS ROCKS

The Illuminati rock. Yeah, OK, I know that saying so seems a little redundant, what with the handy-dandy hand sign that appears to the left of this paragraph, but really, this point cannot be overstated.

HMV ought to introduce a section labeled "rock 'n' fuckin' roll" for these guys—they rock that hard.

On *Cheap Powers*, the Toronto trio's first release for Edmonton's Rectangle Records, the Illuminati somehow manage to cram a seemingly improbable number of lumbering riffs, soaring hooks and anthemic harmonies into six rollicking, sing-along tracks.

These songs wouldn't sound out of place on a mid-70s release by Thin Lizzy or Black Sabbath, but there's no post-modern nostalgia or smirking irony here: this is straight-ahead, balls-to-the-wall, rock-out-with-your-cock-out, I'm-running-out-of-hyphen-filled-clichés rock 'n' roll, and never before has the little devil-hands graphic we use to indicate awesomeness here at Vue been more accurate or appropriate.

RUN CHICO RUN
SLOW ACTION
BLOOMPA

MARC MORIN / marc@vueweekly.com



THIS ROCKS

If you put folk, rock, and pop and 10 hits of acid into a blender without the top on and let it roar at the highest setting, you'll end up with *Slow Action*, the fifth full-length by Victoria duo

Run Chico Run.

The album is full of incredibly unusual beats and differently styled melodies—it seems impossible that just two people could pull off what sounds a dozen people playing around with different instruments in a music store.

The opener, "Broadcaster," features smooth folk-esque guitar played over a choppy mandolin-sounding instrument, a weird synthesizer and hi-falsetto vocals, yet somehow sounds completely coherent. It's smooth and rocking, it's ambient, and yet it's none of the above.

Run Chico Run combine these disparate elements in such a unique way on *Slow Action* that it's actually difficult to articulate the way it sounds in words.

Thank god Vue lets us use those cool little hand signals.

JANIVA MAGNESS
DO I MOVE YOU?
NORTHERN BLUES

BILL RADFORD / bill@vueweekly.com



THIS ROCKS

Janiva Magness is a proud, wholesome grandmother who is clearly comfortable with her sexuality—based on the cleavage displayed on the cover of *Do I Move You?*, anyway.

Both aspects of her persona bleed through in her powerful voice that combines blues with soul and a tinge of gospel. Magness turns her voice towards 11 covers, exhibiting equal potency on the sultry title track, "Do I Move You?" and the upbeat closer of the disc, "A Man Size Job." She brings her own flair to familiar songs like "I Can't Stop Cryin'" and brings out the best in them.

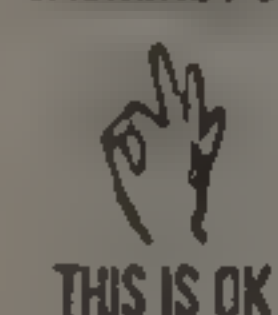
The production by Colin Linden adds an undertone of folk to the mix, and while the instrumentation never overshadows Magness's voice, it manages to stay interesting and moves the tracks along.

Linden's own guitar stylings are present on most of *Do I Move You?*, but the music shifts to suit the songs. It's subtle enough that you won't notice it the first time through, but intriguing enough to make this disc worthy of several spins.

You'll find yourself wanting to sing along, but you'll be remiss if you block out Magness's voice, so instead you'll just smile, nod your head, and maybe clap or snap a little bit.

THE ARCTIC MONKEYS
WHATEVER PEOPLE SAY THAT I AM,
THAT'S WHAT I'M NOT
DOMINO RECORDS

JASMINE POLITESKI / jasmine@vueweekly.com



THIS IS OK

After trying to swallow the meat and potatoes that makes up the "Biggest New UK Band Since Oasis" and their chart-topping debut, I feel a case of the meat sweats coming on, and a nap is about to overcome me.

The Arctic Monkeys and their guitar-driven Brit rock hail straight from small-town suburbia, northern-England style. The influences are easy to spot here: a touch of The Strokes, a pinch of Bloc Party and a dash of Oasis mix together to make an utterly forgettable release. Surprise! The hype machine has failed us once again.

The hit single "I Bet You Look Good on the Dancefloor" is quick, catchy, and ironically danceable—all drinking, shagging, and teenage rebellion. "Still Take You Home" tells the tale of tarty, fake-tanned birds brought to life by zippy guitar riffs and smashing symbols in all the right places.

But by the time the album runs its course and we reach the final track of "A Certain Romance," with its ska-influenced guitar and the now-familiar northern UK accent of singer Alex Turner, it's hard to recall any sort of distinction from beginning to end. Formulaic? Maybe not, but repetitive? Maybe yes. The Arctic Monkeys may not necessarily be a one-trick pony, or even a one-hit wonder, but they have yet to prove so on this side of the pond.

JAMES HUNTER
PEOPLE GONNA TALK
ROUNDEN

EDEN MUNRO / eden@vueweekly.com



THIS IS OK

James Hunter sings a soulful tune on *People Gonna Talk*. Actually, he sings a soulful tune 14 times, which may be just a few too many.

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ARIES (MAR 21 - APR 19)

Seventh-grader Michael Kawa's poem is about the official face he shows the world. "My mask helps me when I am scared and when I am embarrassed," he writes. "My mask tells me to act like someone else when I want to act like myself. My mask tells me I should go on the Big Dipper roller coaster when I really want to go on the little rides. My mask hides me from girls and fights. My mask hides my mad mind." Now I invite you to write about your own mask, Aries. It's the perfect time to take inventory of your persona—the official face you show the world—and to make changes to get it into closer alignment with the person you actually are in your depths.

TAURUS (APR 20 - MAY 20)

The Season of Dreams begins now. While you're sleeping, you'll be working harder than usual as you dive deeper into your subconscious mind in quest of mythic stories that can transform your waking life. Here's a list of some of the dream themes you might encounter, along with possible interpretations. Dreams of the circus coming to town mean that maybe you should indulge a barely acknowledged need to do something that seems out of character. Dreams of having a picnic in a tree house may mean you'd benefit from not having your feet planted so firmly on the ground. Dreams of doing something unethical that makes others mad means that you should explore ethical, constructive ways to express your rebellious urges. Dreams of

fighting a king or queen who stole money from you might mean you should fight back against an authority who ripped you off.

GEMINI (MAY 21 - JUN 20)

If you're doing work you love, Gemini, your prestige will rise in the next six months. If you're doing work you merely tolerate, you'll experience a sharp increase in inspirations for remedies to the situation. In the event that you actually hate your current form of employment, I believe you'll face a crisis that will force you to either quit or negotiate significant changes. But whether your gig suits you pretty well or not so much, I encourage you to start whipping up some magic that will move you closer to your dream job.

CANCER (JUN 21 - JUL 22)

Many of us who were born under the sign of Cancer have always felt trepidation about the fact that we're stuck with the same name as a disease. A while back, I asked my readers to suggest alternate possibilities. One of the best ideas came from amateur astronomer Michael Bird. He said that within the constellation of Cancer the Crab, there is a batch of 350 close-knit stars collectively known as the Beehive Cluster, and also as Praesepe, which is the Latin word for "manger." Either "Beehive" or "Manger" would serve our tribe well in the coming weeks. The astrological omens say it's time to give birth to and nurture a new brainchild, preferably with the support of an organized hive of our busy, buzzing allies.

LEO (JUL 23 - AUG 22)

Even if you don't literally take a journey to a distant place in the coming weeks, you will nevertheless be like a stranger in a

strange land. I suggest that you adopt an attitude similar to that of an explorer. Here's a list of travelling instructions from Patrick Harpur, author of *The Philosophers' Secret Fire: A History of the Imagination*. "Don't believe everything you have been told, either for good or ill. Observe local customs; respect local gods. Talk less than you listen. Don't expect the inhabitants to speak your language; rather, try and speak theirs. Try to see as well as sightsee. Be polite but firm; take advice but do not be gullible. If in doubt, smile. Do not laugh at the natives, but do not be afraid to laugh. Do not be superior or aloof, but don't try to dress like a native. Don't join in the dancing unless you have learned the steps."

VIRGO (AUG 23 - SEP 22)

The paradoxes are coming! The paradoxes are coming! It won't be enough merely to solve a few amusing brainteasers. You'll have to find a way to feel perfectly fine as you get squeezed by industrial-strength contradictions that might make a less-intelligent person feel crazy. Can you do it? Is it possible for you to remain poised and magnanimous in the face of the pressure to think impossible thoughts and feel indescribable feelings? Can you see how all three sides of every story are equally valid? The potential rewards are substantial: a crispy epiphany, a funky treasure, and the equivalent of a "Get Out of Jail Free" card.

LIBRA (SEP 23 - OCT 22)

If you own a Jaguar luxury automobile, it's an excellent time to redo the leather interior. If you live in a trailer park on the other side of the railroad tracks, the moment is right to cover up the faux-wood panelling with fancy wallpaper. And

if you don't fall into either of those categories, meditate on how you might redecorate the inside of your world, from the physical environments you frequent to the interior walls of your imagination.

SCORPIO (OCT 23 - NOV 21)

I wear my hair long, like Benjamin Franklin, Isaac Newton, Jesus Christ, and the majority of the men who have lived in the Western world during the last two millennia. So even though I'm at odds with the cultural trends of the last 100 years, I'm right in alignment with more enduring ideas about masculine fashion. Try something similar, Scorpio: meditate on how it might benefit you to get out of sync with prevailing attitudes about what's right and good and true and cool, and instead be in style with more timeless and abiding modes.

SAGITTARIUS (NOV 22 - DEC 21)

"Neoteny" is a biological term that means the retention of juvenile characteristics into adulthood. For instance, certain small dogs with big eyes and shortened muzzles have a resemblance to puppies even after they're full-grown. Most of us humans have personality characteristics that are for all intents and purposes neoteny. They're throwbacks that may make us appear cute and cuddly, but that, on the other hand, keep us in a state of arrested development. It's prime time to ask yourself if you have qualities like that, Sagittarius. If so, do you really want to keep cultivating them?

CAPRICORN (DEC 22 - JAN 19)

It's the introspection season, Capricorn. I encourage you to write copiously in a journal. Here are several themes that

would be fruitful to explore: your most amazing qualities and your worst qualities; the hundred things you want to accomplish in the next 30 years; your bitter complaints, horrendous pain, and lost dreams; everything you love and everything that's beautiful and everything that works. In addition to writing your heart out and your ass off, paste in cut-out pictures from magazines, draw pictures, and ask friends to write messages to you.

AQUARIUS (JAN 20 - FEB 18)

Once the software and brain implants are developed, we'll all be able to benefit from the kind of instant education that was at the disposal of the dissident heroes of the three films collectively known as *The Matrix*. Want to learn how to pilot a helicopter? The entire skill set will be downloaded into you in a few minutes. Planning a journey to Tanzania? You'll become a fluent speaker of Swahili in time for your departure. The technology is still years away, Aquarius, but in the coming weeks you'll be able to enjoy the closest current approximation to it. You've entered the super-learning season.

PISCES (FEB 19 - MAR 20)

"I don't know why we are here," wrote philosopher Ludwig Wittgenstein, "but I'm pretty sure that it is not in order to enjoy ourselves." His feelings contrast sharply with those of the poet Robert Bly, who edited a book of sacred poems entitled *The Soul Is Here for Its Own Joy*. Which of these two approaches are you inclined to follow, Pisces? I believe you're at a crossroads: the direction you choose to endorse and emphasize now will shape your destiny for a long time. ▀

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IF YOU WANT TO PLACE YOUR CLASSIFIED AD IN VUE WEEKLY, PLEASE PHONE 426-1996. DEADLINE IS NOON THE TUESDAY BEFORE PUBLICATION

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SPECIAL EVENTS

Public Talk: Following in the Footsteps of Buddha Thu, Mar. 30, 7-9pm. A modern look at Buddhism founded by Buddha Shakyamuni. Amitabha Kadampa. Buddhist Centre Ph 412-1006, www.MeditationEdmonton.org

Edmonton Christian Speed Date Night Ages 18-60 1st event March 30th 7pm-10pm, check out our website at www.edmontonchristiandating.com To register call Tina at 233-0337.

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Witness on Whyte Ave

Our male client was arrested by 2 Edmonton Police officers in a paddy wagon in front of Chianti's Restaurant on 105 St and Whyte Avenue. This took place between 2:30am-3:00am on February 12/06. If you saw this happen please call Don at 915-2473 or 413-8001.

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Nobody can come, but that's OK—orgasms are so passé

ADVICE **ALT.SEX.COLUMN**
ANDREA NEMERSON
altsex@altsexcolumn.com

DEAR ANDREA:

My boyfriend has not been coming during vaginal sex. I finally asked him if we hadn't given him enough recovery time between go-arounds and he said yes. Thing is, it happens when we haven't had sex in a day or so. I want to let him be the expert on his own penis, but I also worry that he's not telling me about a problem.

He initiates sex often, even when I think he's probably still too soft from the last time and should wait. I'll suggest we fool around more, but it's frustrating to be constantly saying "no" and "wait" and "how about a blow job first?" Up to this point, it's been fantastic, and although I gained a few pounds over the holidays, I am dieting and he claims to find me attractive.

LOVE, UNWILLING EXPERT

DEAR EX:

Of course he finds you attractive. How much of that horrible green-bean/Campbell's-soup casserole you consumed back in December has nothing to do with it, or with anything, really.

I think letting "him be the expert on his own penis" is an excellent plan; why don't you you do that? If he tries to accomplish "intromission" (sex books don't really use words like "intromission" any more, do they?) and he can't get in, surely he has the good sense to wait a few moments without any advice from you? And if he does get in and can't come, does he simply flail away in there until the morning alarm goes off, or does he give up after a while, allowing you to step in with a heroic blow job and save the day?

It's not that I want you to be a passive recipient of whatever passes for sex *chez you*—far from it. It's just that you're overthinking this. If you really believe he might be concealing some secret shame or unnerving health problem then ask him about it, but not while he's actually in the process of using the penis he's supposed to be the expert on. Never works.

LOVE, ANDREA

DEAR ANDREA:

I can only orgasm from vaginal penetration and usually do so between one and five times during intercourse. I rarely come during oral sex; I can probably count the times on both hands in the past 20 years.

I feel like I'm disappointing my boyfriend—he says most women he's

been with come this way and thinks it's a little odd that I can't. Is this psychological in some way or is it just the way my body works?

I don't know if this matters or not, but I was sexually molested by an older female when I was eight. I'm way past it, but not sure if it may have something to do with it. I'd like to understand my own body and not feel like the odd woman out.

LOVE, BACKWARDS

DEAR BACK:

Nobody's ever satisfied! It's true, as far as it goes, that far more women can climax easily from oral sex than from intercourse. It is also essentially meaningless. Most of those women spend at least some small proportion of their free time bellyaching to girlfriends or sex-advice columnists that they can't come from intercourse, anyway.

If your long-ago abuser did do something oral-sex-like to you, then it is certainly possible that your body just doesn't want any truck with it, and who could blame it? You could consult a therapist, but do be careful—it sounds as though you have made your peace with the events of your childhood and it may be best, in the long-run, simply to leave that particular hornets' nest alone.

There are reasons neither physiological nor directly related to the abuse why you may not come from oral sex—the most common is probably the sort of stage-fright to which many people, particularly women, are prone: being the centre of attention is so much more awkward than pleasing someone else, and *omigod what if he wants to stop already and I still haven't come, will he start to resent me?* In a word, no, he won't, but try to convince your shyest innermost teenager of that.

Your particular partner isn't helping matters much when he opines that it's "odd" of you, either. Odd is as odd does, whatever that means. You have my permission to tell him that you understand that it's unusual in his experience and so on, but bringing it up again is *not helping* and he is welcome to shut up.

Well, leave the last part off, if you like. That was just me.

Do keep in mind that not everybody likes everything and sometimes it's just that simple. If that doesn't satisfy and you want to know whether your body can respond to oralish stimulation in the absence of stage-fright, try a trickle of warm water in the bathtub or, if you're up for more, a pulsing shower head. Water is like a tongue, sort of, but it never says anything to make you feel bad.

LOVE, ANDREA

weekly.com or drop it off 10303-108 St. Deadline is noon the Tuesday before publication. Placement will depend upon available space.

ARTIST TO ARTIST

ARTISTS WANTED FOR ARTVEND
780-945-9582

Poetry In Motion, Figure Skaters Needed for National Ice Theatre of Canada Production for the Edmonton Fringe Theatre Festival, Aug. 17-27. www.nationalicetheatre.ca

The NFB is looking for aspiring Aboriginal filmmakers for "First Stories" intro to film & TV. Ph Will Belcourt (780)495-3016, w.belcourt@nfb.ca.

"The Mayor's Evening for the Arts": Nominations for ten awards, forms available at www.pacedmonton.com, TDx on the Square. Deadline: Apr. 7.

Romance Writers of Edmonton meet 1st and 3rd Thu ea month at GMCC, Rm 5-1238, 7-9:30pm, www.romancewritersedmonton.com

Harcourt House Arts Centre Call for Submissions: Artist in residence. Submit a proposal before

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VUEWEEKLY CONTEST RULES

Unless otherwise specified,
the following will apply:

- the winner must be 18 or older
- prize must be accepted as awarded
- no one may enter any contest more than once
- you may win only once every 60 days
- Vue Weekly reserves the right to exclude anyone from our contests
- no staff, sponsors or members of their immediate family may enter
- the personal information of those who enter will not be sold but may be provided to contest sponsors
- the chances of winning depend on the number of entries received
- by entering, entrants consent to the use of their names by Vue Weekly for publicity
- Vue Weekly is not responsible for prizes unclaimed after 15 days

May 31. Ph: 426-4180 for info.

You're an artist, actor, musician, you need/want headshots. I'm looking for portrait practice. Will trade time for photos. Call Robert: 916-4662.

Edmonton May Week Workers Art Show—Call for Artists: Worker's art show. To submit, please ph Tom Gale at 433-0757. Deadline: Apr. 11.

Edmonton Women's Film Society—call for film submissions for feminist film festival. www.EWFS.ca Deadline: Mar. 31

Call to Enter: ArtHub Studio Gallery features guest artists. Incl: Proposal; 10 slides/photos; CV; Artist statement. For info Ph Tim 423-2966.

Now accepting proposals for short dance pieces to be included in DANCING DAZE benefit performance on May 13. Ph: 439-9039.

Seeking male (15-19yrs, 5'-11") int. in learning Olympic DanceSport (ballroom dance) at a competitive level. reply@musicale.ca

MUSICIANS

Drummer wanted for rock/alternative band. Established cover band with many great gigs, want to focus on original music. Luc 991-2506.

Looking to start a country band. Females 18+ preferred. Exp. ability to play instrument and songwriting skills an asset. e-m: k-a.jones@hotmail.com

Hard rock band seeks dedicated lead guitar.

Skill, character, looks. Songwriting/vocals an asset. No drugs, Christian values. 922-2542.

Drummer needed for est. rock cover band. Need to be ready for upcoming gigs. Serious enq. only Mark 406-2887, Trent 913-4508.

Bands Wanted for U of A Beer Gardens
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Female pop country singer looking for bass guitar and keyboard, rhythm/steel guitar. Ph Clay 457-2287.

Fem. singer needed, romantic hits '20s to now, wkends, team player, some duets. wantfemalesinger@yahoo.ca Ph 428-0864.

MacEwan graduate singer/songwriter looking for motivated, enthusiastic **Bass + Drums.** Wide influences; exciting music; mostly rock. Patrick 701-1447

Seeking **volunteer keys, guitar, bass & drums** to play rehearsals (1wk) for performance training group. reply@musicale.ca

Seeking f. singers interested in joining a training and performance program. All styles. reply @musicale.ca

VOLUNTEER

The Gift of Life Fun Run and Walk: Sun, Apr. 23 at Rundle Park. Funds raised go the Kidney

Foundation of Canada. Register: www.kidney.ab.ca

Old Strathcona Youth Society: Looking for volunteers aged 21+ interested in working with high-risk youth in a drop-in setting. Ph Naomi 496-5947 or e-m: osyc@telus.net

Human Rights City Edmonton: Take part in a new survey: www.johnhumphreycentre.org

Living Positive, looking for volunteers to help with programs and fundraising activities. Ph 488-5768, e-m: info@edmlivingpositive.ca for info.

The Sexual Assault Centre of Edmonton needs volunteers to take calls on their 24-hour Crisis Line. Ph. 423-4102 for training dates.

Master Composter Recycler Program: 496-5991, www.edmonton.ca/waste

Volunteer Board Members needed for Seniors Volunteer Driving Centre. Ph 732-1221.

Volunteer Drivers needed for the Seniors Volunteer Driving Centre, 2-3 hrs Mon-Fri. Ph Anna 732-1221.

Help **broadcast news nationally for the blind** and print-restricted! E-m: edmonton@voiceprintcanada.com, ph 451-8331.

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